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BEETHOVEN'S TENTH SYMPHONY.

By LUDWIG NOHL.

I.—THE TWIN-CHARACTER OF BEETHOVEN'S SYMPHONIES.

THE fable of the "fable" of a Tenth Symphony by Beethoven, as told in the *Musikalisches Wochenblatt* of 1875, has found its way beyond the immediate circle of readers of that journal. In attempting, therefore, to state the real facts of the case in a connected form, and founded upon authentic sources, I am animated not merely by a desire to expose the ignorance of such would-be biographical authorities, but, above all, by the conviction that, beyond the purely historical interest attaching to it, the subject itself is one of the greatest importance concerning the artistic and æsthetic development of Beethoven, and thus of artistic and intellectual life in general.

The first intimation of the existence of a Tenth Symphony by Beethoven was given by Schindler, his well-tried companion. It was about the time when, reduced to a condition of absolute material want by his last wearisome illness, the master, upon repeated application, had received the sum of a hundred pounds sterling from the London Philharmonic Society "on account of the forthcoming concert." In a letter dated March 24, 1827, and addressed to Moscheles, who was the chief promoter of the concert in question, undertaken in aid of the composer, Schindler writes: "During three days after the receipt of your letter he was greatly excited, and wanted again to see the sketches of the Tenth Symphony, about the design of which he spoke to me a good deal. He has now quite made up his mind to give it to the Philharmonic Society." This letter I discovered in 1864 at Mannheim amongst Schindler's valuable Beethoven papers (now in Bohemia). It was published by me in the following year, and I have subsequently given it a place in my "*Musikalisches Skizzenbuch*" (Munich, 1866; p. 282). In the same place may also be found a passage from Beethoven's letter to Moscheles, intended to accompany that of Schindler, and which runs thus: "Tell these worthy men that when God will once more have restored me to health I will endeavour to realise my feeling of gratitude also in works, and that therefore I leave to the Society the choice of what I am to write for them. *An entirely sketched-out Symphony* lies now in my desk" (*Eine ganze skizzierte Symphonie liegt in meinem Pulte*). These words, although forming part of the original manuscript as dictated by Beethoven, have afterwards been crossed out by Schindler, and are consequently not to be found in the letter actually sent. Nevertheless, their substantial accuracy is confirmed by the above-quoted remark on the part of Schindler, even though the words "entirely sketched out" should not, perhaps, be applied in too literal a sense. And here I insert the statement made by Karl Holz, who was for some years the confidential friend and companion at table of the composer, and who expressly declares that he is citing "Beethoven's own words," viz.: "I shall in future, after the manner of my grand-master Handel, content myself by writing one oratorio and one concerto only every year—provided I have completed my *Tenth Symphony* and my 'Requiem.'" This conversation dates from the year 1826, and we shall hear anon that Holz had moreover obtained some actual knowledge of the work itself. Here also I will quote a conversation, carried on in the well-known manner with the deaf composer on his sick bed by the friend

of his youth, Gerhard von Breuning, in January or February, 1827, and published in the "*Berliner Conversationshefte*:" "I am better pleased with you to-day than ever before.—Are there then vocal parts in the Symphony?—An entirely new idea!" It is, in fact, a work conceived and matured many years previously, according to his decisive plan, with which we are here dealing, and which, indeed, embodied "an entirely new idea." The suppressed passage from the letter above referred to has, I should add, already been published in 1865 in my "*Beethoven's Briefe*" (Stuttgart: Cotta; p. 341). Thus the fact of an intended Tenth Symphony after the gigantic Ninth—which appears to us to-day as the keystone of Beethoven's monumental creations, being regarded by some indeed as the last of all symphonies, after which further development can only be hoped for in new forms—may be considered as historically established. It will be my endeavour now to show this idea of yet another symphony to have been the natural outgrowth of the composer's strivings, forming part, in fact, of his entire artistic development.

The publication in *sets*, of songs, motets, or cantatas, was a time-honoured custom which doubtless originated with the exigencies of the music-cultivating public itself. Thus we find Philipp Emanuel Bach writing six symphonies at a stretch; while Dittersdorf produced in 1786 at Vienna, on one and the same occasion, no less than twelve; and if in the latter instance the composer's avowed object was "to illustrate a few of Ovid's 'Metamorphoses' in characteristic symphonies," we have, on the other hand, the example of Father Haydn, the true originator of the species, whose world-famed "Twelve London Symphonies" form again a complete series. Mozart, whose genius infused a deeply poetic and almost psychological element into the hitherto comparatively trifling Sonata form, highly susceptible as it was to further spiritual development, had already restricted himself, especially in his symphonies, as regards the mere numerical grouping, by concentrating his efforts into but few of such works. Nevertheless his three still universally admired Symphonies in E flat, G minor, and C, were all written in the year 1788 within the space of six weeks, and form, therefore, like his six quartets, a separate set, albeit a set of three stars forming a most brilliant constellation.

A similarly traditional practice, and perhaps also an undefined artistic want, it was which led Beethoven to observe, even in his symphonic creations, the grouping of at least two and two, as though the soul of the creative artist, whilst under the influence of the inspirations of genius, required an equilibrium for its powerfully stimulated activity in the successive production of two works entirely dissimilar both in character and technical construction. Between the first and second of Beethoven's Symphonies indeed no such relationship can be traced; neither are they works grown, as it were, from out of the depth of the composer's individuality, the first especially being merely a confident trial of skill in an existing groove. Already, however, in his "*Eroica*" he produces the untraditional in this monumental art-form; and this work, as is well known, owes its origin to very concrete historical suggestions, being intended as a memorial to Napoleon I. Notwithstanding this fact, however, we are justified in looking upon the symphony which followed the "*Eroica*" as forming its pendant. Born as it were out of the latter, it supplies the *ethos* to the *pathos* of the supposed underlying poem. It may be urged that, as a matter of fact, this Fourth Symphony was only completed in 1806, or three years after the production of the "*Eroica*;" but who shall say at what period is to be placed the origin of its fundamental germs, or

the mental disposition and ideal contemplation which called them into existence? On the other hand, it may with certainty be assumed that the mind of the composer, touched to the innermost and strained to an unusual degree by the giant effort which produced a great heroic poem, had been kept in a state of tension until it could find relief in the contemplation of the serene pictures of the Fourth Symphony—a result which indeed none of the numerous intermediate compositions of a different class could have brought forward. For it is the *Symphony* which, to a symphonic poet *par excellence*, such as Beethoven was, conveys the "juice which speedily inebriates." Thus he himself writes in the year 1810 to Bettina Brentano: "It (the symphony) is a wine which inspires us to new creations, and I am the Bacchus who for mortal men produces this glorious wine which intoxicates their minds. When, by and by, they have become sober again, they have fished up something here and there which they carry away with them on the dry land;" and we all know how the most concentrated of all music, the instrumental and, most of all, the symphonic, would (again using the master's own expression) "elicit sparks from his soul."

It is a fact worthy of notice that the principal "motive" in the C minor Symphony dates its origin from the time when indeed "fate was knocking at the door," when he would "seize fate in the jaws"—the period of his approaching deafness, between 1798-1800. The "motive" referred to, as well as the melody of the Adagio of the same symphony, appear previously amongst the sketches for the Six Quartets (Op. 18) dating from the end of last century. The symphony of which they now form part was, however, not commenced until 1805, by which time the final elaboration of the Fourth no longer engaged his serious attention, while its actual completion was in the year 1807. Simultaneously with the latter the sixth or so-called "Pastoral Symphony" grew into existence; indeed it was originally intended to be the fifth in order, a circumstance which would seem to point to an anterior conception of the work. However that may be, it is at least certain that it was completed long before the actual elaboration of the C minor Symphony—namely, in the year 1802, a period in which the composer, tortured by illness and, above all, by the dawning consciousness of his being incurably deaf, had been subjected to the most terrible inward struggles and revolutions, in which, for the first time, he had to seek support outside himself. The message conveyed in the Pastoral Symphony is that of regained peace, the comforter of whose advent Beethoven, during that hard summer of 1802, had well-nigh despaired, thinking he should perish in this conflict with himself, and prevented from laying hands on himself only by his beloved art and the consciousness of the high mission he had yet to fulfil in it. It was in those days the master penned that touching document which, with reference to the death-contemplating period from which it emanated, has been called the "Heiligenstadt Testament," and the concluding words of which form the "programme" to the Pastoral Symphony. "Only once again, O Providence, vouchsafe me a pure day of joy; so long, alas! have I been a stranger to the intense emotions of a true happiness. When, oh, when, O Deity, in the temple of nature and of mankind, shall I again experience it?" he exclaims at the conclusion of these pathetic utterances. And if with painful emotion he adds "Never?—no, it would be too cruel!" we also gather from those "Reminiscences of Rural Life," which the above symphony was intended to illustrate, that at last Nature had become to him not merely the dumb witness of

his anguish, but the ministering mother, the soothing comforter; and thus he himself expressly defines the character of the work in the words, "rather the expression of emotion than mere painting." The terrible battle with fate, during which, like Faust, he was ready to "lay the world in ruins," had been fought, and it had found its powerful representative in the Fifth Symphony, during the completion of which Beethoven indeed contemplated the composition of Goethe's immortal drama. (It will be sufficient to allude to the scene in "Faust," headed "In forest and cave," and commencing "Erhabner Geist, du gabst mir, gabst mir alles, warum ich bat," to point out the striking analogy with the then prevailing state of mind of the composer.) But after this all but self-consuming combat, and the consequent almost superhuman exaltation, as expressed in the Finale, reaction claims its own, and the composer finds his individual self again in the contemplation of the infinity of creation. Thus, we have once more the *ethos* after the *pathos*, the repose after a powerful effort, the slackening of wings after a heavenward flight, and a descent upon the serene enjoyment of this world, where, in contiguity with his fellow-beings, he could see his own individuality reflected, where "the mysterious wonders of his own breast" could once more reveal themselves. The religious character imparted to the hymn-like finale of the Pastoral Symphony was the natural outcome of this sinking of the composer's individuality in the universal existence.

We now arrive at Op. 92 and 93, marked like the fifth (Op. 67) and sixth (Op. 68) as a twin pair, even to judge merely from outward appearances. And though the seventh be baptised "May 13, 1812," and the eighth "in the month of October, 1812," the hour of birth of the two offsprings is nevertheless the same; the interval of six months counts but as an hour, and not the conception and maturing, but the accident of their final elaboration it is which has determined the interval between their material existence. Their numerical order had, however, evidently been fixed from the first, seeing that in the original sketch-book (now in the possession of Russia) it is already clearly indicated.

The intimate relationship and mutually balancing character of the two works is too evident to require to be specially pointed out after the foregoing observations. May it suffice to invite a comparison of the Symphony in A with the "Eroica." Here, as there, it was the impetus given by outward experiences and events to which they owe their existence. The Symphony in A presents a picture of the manifold nationalities of Austria bestirring themselves to shake off the French yoke in the first German war of liberation of 1809, being indeed, as Richard Wagner, with the instinct of congeniality, aptly remarks, an "apotheosis of the dance," from the depiction of bodily movement and gesture, as a result of the inner emotions, to the march and the martial play of war. In the same manner the peculiar similarity and the almost parallel character of the Fourth and the Eighth Symphonies in rhythm and colouring will be easily discerned.

With these facts before us, it can hardly be a matter of wonder if in the summer of 1822 Beethoven made the following remark to the musical savant, Friedrich Rochlitz, ("Für Freunde der Tonkunst," vol. iii., p. 358): "I have for some time already been occupied with the conception of three other great works. These I must get rid of first; two great symphonies, each peculiar in itself, and both differing from the rest of my symphonies." The third work alluded to was the Oratorio "The Victory of the Cross," which was fated to remain for ever unwritten, although we shall be able to indicate at least its

embryonic idea as retained by Beethoven. The symphonies were, of course, the ninth and the tenth, the former of which was completed in the following year. The commission for a new composition, presented by Rochlitz and declined by the master, pending the completion of these works, was the setting to music of Goethe's "Faust;" and we shall be able to trace anon the inner relationship existing between this, the greatest tragic poem of Germany, and the Ninth Symphony, while entering now upon the history of the origin of the last gigantic twin pair of Beethoven's symphonic creations.

(To be continued.)

THE LITERATURE OF NATIONAL MUSIC.

By CARL ENGEL.

(Continued from page 657.)

INSTRUMENTS.

AN acquaintance with the musical instruments of different nations is of great assistance in the study of national music, since the peculiar construction of the instruments enables us in many instances to ascertain with accuracy the characteristic order of intervals, modulations, embellishments, and other such distinctive features prevailing in the music of a nation.

A reliable and really instructive work, intended to give a survey of all the musical instruments in use in different parts of the world, has hitherto not been published. F. J. Fétis evidently appreciated the importance of such an investigation, to conjecture from the attention he has given to the subject in his "Résumé philosophique de l'Histoire de la Musique," which prefaces the first edition of his "Biographie universelle des Musiciens" (Paris, 1837), and which he has afterwards incorporated, with additions, in his "Histoire générale de la Musique" (Paris, 1869). Fétis is an intelligent and pleasant writer, and the facility with which he has compiled comprehensive dissertations is as admirable as is his industry. Considering the diversity of the subjects which he has discussed, it is not surprising that some of them should be treated by him rather superficially. At any rate this is the case with national music, which requires more persevering attention than his manifold pursuits permitted him to bestow upon it. His shortcomings are sometimes rather aggravating, since he is apt to express his opinion in a dictatorial manner on questions which have not been positively ascertained by more careful inquirers. To note an instance. In his "Résumé philosophique" he is quite sure that the fiddle-bow originated in Europe; and in his "Recherches historiques," prefacing his treatise on Antonin Stradiuarius, he is quite sure that it originated in Hindustan. There is nothing reprehensible in a searcher after truth exchanging one theory for another; but opinions which are merely conjectural should be expressed with diffidence: bold assertions which cannot be proved as being indisputable are not likely to satisfy earnest students.

The musical instruments of certain ancient nations have been more carefully investigated than those of most races which are our contemporaries; nor is this surprising, considering how important a part those nations played in the history of the world. The description and illustrations of the musical instruments of the ancient Egyptians, in the works by Lepsius, Rossellini, and Sir Gardner Wilkinson, have proved of much use in the study of musical history; for, although these Egyptologists possessed no musical knowledge, the carefulness with which they have sketched and described their discoveries renders their communications reliable and valuable to musicians.

No doubt, the taste of a writer who draws attention to a literary work of his own is questionable. There may, however, be instances in which this proceeding is justifiable. Thus "The Music of the Most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrews, with special reference to recent discoveries in Western Asia and Egypt" (London: J. Murray, 1864; 8vo) claims a passing notice, because it was the first work which contained a circumstantial account, with illustrations, of the interesting Assyrian musical instruments represented on the sculptures which were exhumed, about the middle of the present century, in Western Asia; and also because almost all subsequent writers on Assyrian music have drawn from that book, though not all have had the honesty to point out the source from which they copied their statements. The Assyrian instruments are particularly interesting, since they afford us a hint as to the construction of the Hebrew instruments, of which so much has been written by the commentators on the Bible, but of which, in truth, very little is known. If the exploring expeditions which are engaged in exhuming Hebrew relics in Palestine should succeed in bringing to light sculptures or paintings of musical instruments like those of the Assyrians and ancient Egyptians, our old treatises on Hebrew music will probably experience some curious rectifications.

As regards the musical instruments of the ancient Greeks and Romans, almost all our standard histories of the art of music contain reliable drawings of them copied from the original illustrations. Nevertheless, extravagant notions as to the characteristics of the Greek instruments are occasionally maintained by some of the numerous writers, dilettanti as well as professional musicians, who have occupied themselves with the subject. To notice an instance—the opinions of Friedrich von Drieberg, in his "Wörterbuch der griechischen Musik" (Berlin, 1835; 4to). This book, which deserves a place in any collection of curiosities in musical literature, contains illustrations of about forty ancient instruments, with explanations more startling than well-founded. The author, who was a chamberlain of the King of Prussia, does not trouble himself to prove his assertions; but he introduces his dictionary with the statement that the subject which he is going to treat has never been properly understood by musical historians, and that all who differ from him are dunces. He is quite sure that the Greeks had a tonal system and scales similar to our own, only more perfect; that they employed harmony as we do; and that their musical instruments were constructed in a high degree of perfection. The circumstance that we do not find any such ingeniously constructed instruments represented on the Greek monuments, he accounts for by the surmise that it was not the custom with the Greek artists to depict other of their instruments than the most primitive and simple ones, the invention of which was assigned to their gods. He gives a detailed description of the hydraulic and pneumatic organs, with diagrams showing their mechanism; and he is quite sure that the hydraulic organ had several stops as well as a keyboard. Nay, the Greeks had, he says, even stringed instruments with a keyboard; for, he argues, it is recorded that they had instruments mounted with forty strings, and how could they play upon any such instrument with so many strings if it was not provided with a keyboard? This example of reasoning of a prejudiced musical historian requires no comment, especially as the unfoundedness of his assertions must be evident to any one acquainted with the descriptions of the Greek instruments given in our standard works on the history of music by Martini, Burney, Forkel, Fétis, Ambros, &c.

As regards the musical instruments of our ancestors during the Middle Ages, representations of them, showing their construction and capabilities, have been published by the Abbot Gerbert ("De Cantu et Musicæ sacra") and by M. de Coussemaker ("Annales archéologiques"), which are taken from paintings and sculptures, and may be relied upon. It must be borne in mind that the mediæval artists, in depicting a musical instrument in the hands of an angel or some figure of their imagination, not unfrequently adhered as little to nature as do artists in our time. However, with some slight experience, the musical historian has generally no difficulty in discerning the fanciful conceptions.

Turning to the literature on musical instruments of the post-mediæval centuries, we meet with a considerable number of works. The most important ones shall briefly be noticed. Only one of the earliest publications shall be described somewhat more circumstantially, since it may interest the reader to ascertain the plan and form of such an early production.

The book alluded to is written in German, and is entitled "Musica getutscht und ausgezogen durch Sebastianum Virdung" (Basel, 1511; 4to). S. Virdung, who was a priest living in Amberg, Bavaria, states in his dedication of the book to Bishop Wilhelm, in Strasburg, that the publication consists of extracts from a larger work, the printing of which he has been obliged to postpone on account of the great expense it involves. The larger work appears to have remained in manuscript, as nothing further is known about it. The present abridgment is written in the form of a dialogue. After the Dedication, and a Preface which consists chiefly of quotations from the Bible, referring to the employment of sacred music, the author gives a wood-engraving showing the meeting of two old friends, whose names are Sebastian and Andreas Silvanus. Now follows the instruction, given in dialogue, and commencing as follows:—

"Andreas. My dear Herr Bastian! Be thou welcome a thousand times.

"Sebastian. Be thanked, my dear friend.

"Andreas. And how art thou, my dear Bastian?

"Sebastian. Bless thee for the inquiry; I am still pretty well through the mercy of Heaven.

"Andreas. Tell me, dear friend, where hast thou been all the time?

"Sebastian. I have sought, experienced, and found that for a long time I went a wrong way.

"Andreas. What dost thou mean?

"Sebastian. I mean, as regards the beautiful, practical, and instrumental Musica.

"Andreas. I have been told that thou hast for a long while contemplated to produce something new and singular, but I do not know in what it consists. Therefore, if thou canst spare a little time, I pray thee to show and explain it to me.

"Sebastian. I am quite willing to oblige in this, and even in matters of much greater import, in as far as I can do it without disadvantage to myself.

"Andreas. Dear friend! I assure thee, in good faith, thou shalt not come to harm by this. Let me see.

"Sebastian. It requires much labour and examination; besides, thou dost not understand the German explanations so well as thou understandest Latin poetry. If thou likest to look over the pictures of the instruments, thou art welcome; but to read the whole, this would take thee too long a time.

"Andreas. My dear friend, allow then that I survey it briefly.

"Sebastian. Very well, take it and inspect it carefully.

"Andreas. My good man, thou hast many nice pictures in the book! What is thy object with them?"

After a few more of such introductory sentences, which, no doubt, the author thought flowing and elegant, Sebastian explains the woodcuts. They represent the following instruments:—

Clavicordium. The clavicord. Virdung says, "I believe that the *clavicordium* is the same instrument which Guido Aretinus called *monocordum*, on account of its having had originally but a single string. For a long time it had not more than thirty keys."

Virginal. An oblong-square spinet; the English *virginal*.

Lyra. The hurdy-gurdy, also called *lyra mendicorum*.

Clavicymbalum. The harpsichord.

Clavicitharium. Of this instrument Virdung remarks: "It is just like the *virginal*, except that its strings are made of sheep's gut; they are twanged by means of nails and quills. It has only been recently invented, and I have seen only one specimen."

Lauten. Lutes. He mentions four different kinds, mounted with nine, eleven, thirteen, and fourteen strings; and he describes the different parts of the lute, and its tablature.

Grosse Geige. The antiquated large fiddle.

Quintern. The antiquated *quinterna*, twanged with a quill.

Harfffen. Harps. He mentions three kinds, and says that they are usually made in a triangular shape; that the new ones have a greater number of strings than the old ones.

Psalterium. Two kinds, viz.: the triangular and the quadrangular.

Hackbrett. The dulcimer.

Kleine Geige. The antiquated small fiddle.

Trumscheit. The marine trumpet.

Schalmei (shalm), Bombardt, Schwegel, Zwergpfeiff, Flöten, Russpfeiff, Krummhorn, Sensenhorn, Zinken, Platerspiel, Sackpfeiff (bagpipe), Busaun (trombone), Feldtrummet (military trumpet), Claveta (small trumpet), Thurnerhorn, Orgel, Positive, Regale, Cymbals, Glocken (bells), Baucken (i.e., Pauken, or kettle-drums), Ampos und Hemmer (i.e., anvil and hammers). As regards the last-named instrument, the musical reader will probably remember that the sound of the anvil beaten by a blacksmith is said to have suggested to Pythagoras important discoveries in acoustics. However this may be, the anvil has certainly been employed as a musical instrument in several modern operas; for instance, in "Alcidor," by Spontini, and in "Rheingold," by Wagner. Nay, at the American "International Peace Jubilee" at Boston, in the year 1872, an "Anvil Chorus" was performed, with the rhythmic accompaniment of a hundred anvils, which were struck by a hundred Boston firemen.

Ottomar Luscinius, a German priest, whose proper name was Nachtigall, published in the year 1536, at Strasburg, a little book in Latin, with illustrations of musical instruments, entitled "Musurgia seu Praxis Musicæ." A considerable portion of this work is merely a translation of passages from Virdung's "Musica getutscht und ausgezogen." Sir John Hawkins, in his "General History of Music" (London, 1776; vol. ii., p. 442), gives illustrations of musical instruments copied from the "Musurgia" of Luscinius.

Other noteworthy publications containing descriptions and illustrations of the musical instruments of our forefathers are:—

"Musica instrumentalis," by Martin Agricola (Wittenberg, 1529; sm. 8vo); "De Organographia," by Michael Prætorius (Wolfenbüttel, 1619; 4to);

"*Harmonie universelle*," by F. Marin Mersenne (Paris, 1636; folio); "*Musurgia universalis*," by Athanasius Kircher (Rome, 1650; folio, two vols.); "*Gabinetto armonico pieno d'istromenti sonori*," by Filippo Bonanni (Rome, 1722: 4to; second edition, with a French translation, in 1776); "*Essai sur la Musique*," by Laborde (Paris, 1780; 4to, four vols.); "*Musica Mechanica Organoedi*," by Jakob Adlung (Berlin, 1768; 4to). The last-named is one of the most instructive works on the subject in question; those by Bonanni and Laborde are the least useful.

The more modern treatises on musical instruments may be noticed here with but few words, as they are easily accessible. A treatise by Wilhelm Schneider, entitled "*Historisch-technische Beschreibung der musikalischen Instrumente*" (Neisse and Leipzig, 1834; 8vo), contains descriptions of instruments without illustrations. On the other hand, a compilation by Welcker von Gontershausen, entitled "*Neu-eröffnetes Magazin musikalischer Tonwerkzeuge*" (Frankfort, 1855; 8vo), contains many illustrations; however, the explanations are often unsatisfactory. In France, Le Dulcet, Comte de Pontécoulant, published in the year 1861, in Paris, a work in two volumes entitled "*Organographie; essai sur la facture instrumentale*," which is an enlarged edition of a former publication by the same author (Paris, 1857). It is well spoken of by F. J. Fétis; but it is already out of print. It hardly deserves the praise bestowed on it by Fétis. The chapter which most inquirers will probably find interesting is that which gives an account of the various inventions of sound-producing means for musical performances which have been patented in France down to the year 1861. The names of German inventors are often vexatiously misspelt, and the names originally given by the inventors to their productions are translated into French, which renders it almost impossible to ascertain the real names. The fine engravings of musical instruments in the *planches* belonging to the French encyclopædias of the eighteenth century ought to be known to the student.

Attention must also be drawn to the treatises on instrumentation, especially the work by Hector Berlioz, of which an English translation by Mary Cowden Clarke (London: Novello, Ewer and Co., 1856; royal 8vo) deserves to be noticed; likewise "*Instrumentation*," by Ebenezer Prout (London: Novello, Ewer and Co., 1878). The "*Manuel général de Musique militaire*," by Georges Kastner (Paris, 1848), contains numerous drawings of military instruments. There are other modern dissertations of this kind which it is unnecessary to point out. Friedrich Zaminer has written a useful work on musical instruments considered in their relations to the laws of acoustics, the German title of which is "*Die Musik und die musikalischen Instrumente in ihrer Beziehung zu den Gesetzen der Akustik*" (Giessen, 1855; 8vo). The book is illustrated with above a hundred woodcuts. The celebrated work on acoustics by H. Helmholtz, "*Die Lehre von den Tonempfindungen*," should of course not be unknown to the student. An English translation of this work, by A. J. Ellis, has been published in London.

Treatises on the history and manufacture of certain musical instruments in common use with European nations, and books of instruction for playing the instruments, are likewise noteworthy; however, it will suffice here to mention the fact, since the reader may be supposed to be acquainted with the most important books of this kind. Even a short account of all our own instruments in use at the present day would fill a volume. Hector Berlioz, in his "*Treatise on Modern Instrumentation and Orchestration*," notices

about sixty, and this is not the half of the number extant, if we include the various instruments which have no place in the orchestra, not to speak of the innumerable new inventions employed in military bands. As regards the Hindus, Chinese, and several other Asiatic nations, at least fifty instruments can be assigned to each of them. On the other hand, there are nations which evidently possess not more than half a dozen. If ten only be taken as the average number of instruments for each nation or tribe, and 150 as the number of the nations or tribes which, as has been ascertained, possess instruments of their own, it will be seen that about 1,500 would require to be described in a survey of the musical instruments of all nations.

Fine illustrations of the instruments of the Arabs and the Chinese are given in the treatises by Villoteau and Amiot, which will presently come under notice; and illustrations of Japanese instruments are to be found in Siebold's celebrated work on Japan; but the work does not contain any explanations respecting the instruments. Moreover, the student of national music would do well to consult the published catalogues of the collections of musical instruments deposited in public museums. The latest edition of the "*Descriptive Catalogue of the Musical Instruments in the South Kensington Museum*" (London, 1874), describes 353 instruments, and is illustrated with 143 wood-engravings and six photographs. This edition, which is the second, is preceded by an essay on the history of musical instruments. The first edition appeared in the year 1870. In France an interesting descriptive catalogue of the instruments in the Musée du Conservatoire National de Musique has been compiled by Gustave Chouquet (Paris, 1875). This book unfortunately does not possess any illustrations, which is a drawback to those students who have not the opportunity of visiting the Museum and of inspecting the objects described in the book. Fine photographs of a selection of thirty-five specimens from the instruments belonging to the Liceo Comunale di Musica, in Bologna, were made about the year 1872, under the direction of Gaetano Gaspari, the curator of the Museum, and contain some literary explanation printed with them. There seems to be now a prospect that also in this branch of musical art, which has been so long neglected, some progress will be made; at all events, if report may be relied upon, there are now antiquarians in different European countries who have taken it earnestly in hand. G. Nottebohm is said to be occupied with the compilation of a descriptive catalogue of the instruments belonging to the Gesellschaft der Musikfreunde (Society of Lovers of Music), in Vienna; Victor Mahillon is engaged in preparing a similar work for the Museum of the Belgian Conservatoire Royal de Musique at Brussels; Max Freiherr von Branca has made about 500 drawings of instruments deposited in the different Museums at Munich, which he intends to publish as illustrative of the history of instrumental music, with special regard to military bands; C. Södling, in Westervik, Sweden, has been for years occupied in writing a history of Scandinavian music, in which he purposes to give an account, with illustrations, of scarce Swedish and Norwegian instruments, which are sure to be unknown to most musicians; Alexander Krauss, of Florence, has recently formed a comprehensive collection of antiquated and scarce instruments, including Italian specimens of the violin family, obtained by him during his search in Italian towns, and he is engaged in preparing a descriptive catalogue of his acquisitions, which, no doubt, will prove a valuable guide to musical antiquarians. If I venture here to add that I have nearly finished the manuscript of a

comprehensive work in which I have endeavoured to give an account of all the musical instruments in the world, as far as I have been able to become acquainted with them, and that the work is illustrated with about 800 drawings of instruments, most of which have hitherto not been mentioned in any musical publication, I run the risk of incurring the censure of some musicians as being actuated by a selfish motive. Reasonable readers will however understand that such a work, the accomplishment of which has required long-continued perseverance, must have been a labour of love and of disinterestedness, as far as personal advantage comes into question; and for such readers only the statement is intended.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. V.—SCHUMANN.

FOR the first time in the course of these papers I meet with a composer who was also a contributor to musical literature, and it may be expected that, dealing with Schumann, I shall not overlook his writings. But there is a difference, and, for my purpose, a whole world of difference, between what a man intends for the public eye and a private communication to a friend. I do not undervalue the musical criticisms, &c., of Schumann, nor do I pretend to say they are not, one and all, faithful expressions of genuine sentiments. But the letters are above suspicion. There we have the real man, not as he poses before the world, but as he wishes to appear in the eyes of his intimates. I shall therefore confine my remarks and quotations to the master's correspondence as I find it in a recently issued English edition of Wasielwski's biography.*

The series of letters published by Wasielwski is admittedly incomplete, owing in part to circumstances such as must always necessitate the keeping back of confidential communications while persons whom they concern are yet living; in other part to the fact that some of the master's friends, among them Stephen Heller, Henselt, and Liszt, did not trouble to preserve the epistles they received; and in other to the refusal of all co-operation with the biographer by Madame Clara Schumann. The volume, nevertheless, contains sufficient for the purpose now in view, which is not the indulgence of curiosity so much as the determining of character. The first letter was written from Leipzig, in 1828, when Schumann was eighteen years old. It is addressed to Gisbert Rosen, a young law-student, who had accompanied the future master, then also destined for the law, on a tour in Bavaria. Even here, on the threshold of inquiry, we get a clear view of Schumann's sentimentalism, fostered by reading Jean Paul, and his tendency to rhapsody and melancholy. One cannot with much ease fancy a boy of eighteen saying, "Perhaps even now you are sitting among the ruins of the old mountain castle (Heidelberg) smiling gaily and happily at the blossoms of June, while I stand amid the ruins of my blasted air-castles, and gaze, weeping, out into the black horizon of present and future." An English boy writing thus, and having nothing really to trouble his mind, would probably be presented with a box of liver pills. But this is not all. In the same letter Schumann mentions a visit of a few hours only to his native place, and adds: "I . . . seated myself . . . in the corner of the stage-coach and—wept bitterly, and

thought of all that had been torn from my heart, and even now lay crushed before me, and mused on the lazy, Utopian life which I had led for weeks, and alas! still lead." Further on he speaks of a visit to Jean Paul's widow, at Bayreuth, and says: "If the whole world read Jean Paul, it would be decidedly better, but more unhappy. He has often reduced me to the verge of despair, but the rainbow of peace always floats softly above the tears, and the heart is wonderfully exalted and transfigured." High-flown language of this sort came naturally to this specimen of young morbid humanity. He even takes leave of his friend with a gush at which the boys of eighteen among my readers will be disposed to laugh outright: "May you be happy. Every angel be with you; and may the *genius of joyful tears* ever accompany you." But let it be said here, once for all, that this excessive sentimentalism was due to the influence upon Schumann's mind of a peculiar physical constitution. The fact has been vouched for by his medical attendant, who, after pointing out certain features disclosed by a *post-mortem* examination, stated: "These four points stand in close connection with his physical condition for many years. As a whole they indicate serious disease, which first took root in early youth, gradually increasing with the growth of the man, and not resulting in madness for a long time. . . . His organisation was such that his mental infirmity was stamped by intense melancholy, such as is rarely witnessed in similar cases. Instead of the strange gaiety, idle self-satisfaction, and shallow optimism which usually bless and delude the patients in such diseases, the innate fervour, peculiar reserve, and contemplative nature, which were his in health, became the key-note of his mental discord, changing to melancholy, depression, sad forebodings, secret delusions, depreciation of his claims and merits, refusal of the homage due to him, and final infection of his whole frame." In the light of these remarks, though we may be amused at Schumann's youthful outpourings, we cannot think of their predisposing cause without pity for one so early doomed to misery.

In a second letter to Rosen more of the young man's strange and most unyouthful views of life are found. Referring to his pursuits at Leipzig, Schumann said: "I have not yet become intimate in any family, and fly, I know not why, from miserable mankind; go out seldom, and am sometimes heartsick at the pettinesses and miseries of this selfish world. Ah! what would a world without men be? A boundless churchyard; a dreamless sleep of death; a flowerless, springless nature; a lifeless peep-show without a puppet. And yet what is this world of men? A vast cemetery, filled with faded dreams; a garden of cypresses and weeping willows; a dull peep-show with sobbing dolls. O God, that is it! Yes. Whether we shall meet again the gods alone know; but the world is not so large that men can be parted for ever, especially friends. The meeting is never so remote as the parting, and we will not weep. For Fate's giant fists may silence men's tongues, but not their hearts, which love the warmer and esteem the dearer for distance, because they regard each other as invisible, dead, or super-terrestrial." After this rhapsody of disease the letter closes: "Farewell, beloved friend. May your life have no more clouds than are necessary for a fine sunset, and no more rain than is needed for a lunar rainbow. When you sit at evening among the castle ruins, and gaze enchanted at the blossoming vale and starry heavens, forget me not, your absent friend, who is crushed and unhappy, and wish me all that I wish you from afar." A remarkable feature in these letters is the evidence they supply as to the

* Life and Letters of Robert Schumann, with List of his Published Works. By Von Wasielwski. Translated by A. L. Alger. London: William Reeves.

ease with which Schumann passed from one extreme of feeling to another. His first impressions of Italy were, like Mendelssohn's, all bright and joyous, and he could write charmingly sportive letters to his family. But a reaction soon came. Addressing Rosen from Milan, after a short trip to Venice, he said: "For several weeks I have been (and am ever more and more so) so poor and so rich, so weak and so strong, so decrepit and so full of life, that I . . . To-day too I can hardly hold my pen; so in all brevity this. I was ill in Venice; it was a kind of sea-sickness, with vomiting, headache, &c.—a living death. I could not get rid of the cursed memory of the cypress-trees in Milan. . . . After short consideration I resolved to return to Milan. Alas! I repeat, I ought not to have travelled without you." By way of change from this prevailing despondency came a time when Schumann went to the other extreme. He had looked forward to a student residence in Heidelberg as to "a life of flowers," and his earlier letters from that place still exhale a paradisaic fragrance. To his guardian, Mr. Rudel, the young man rarely "gushed," but now he could write to him and say, "My life has lost none of the charms which fill every letter to you." We may not therefore set down as mere make-believe for a purpose the opening lines of the important epistle in which he first asked his mother's leave to abandon law and adopt music: "Good morning, mamma!" he begins, and proceeds as follows: "How can I describe to you my bliss at this moment? The alcohol burns and bubbles in the coffee-urn; the heaven is pure and golden enough to kiss; and the very spirit of dawn, clear and cool, breathes around. Besides all this your letter lies before me, in which is disclosed a treasure of sensibility, intellect, and virtue; my cigar is capital; . . . in short, the world is beautiful at times,—that is man, if he would always rise early. Sunshine and blue skies abound in my life here. . . ." Nothing is more characteristic of such an organisation as Schumann's than its tendency to rebound from the depths of distress to the height of happiness; and in the almost hysterical exordium just quoted we see the future master at the moment when reaction has become most intense. Another example of keen, even more than feminine, susceptibility is found in a letter to his friend Henrietta Voigt, written when studying music at Leipzig under Wieck. It may be premised that Schumann, upon whom female charms were not thrown away, had got his affections entangled with a Miss Ernestine von Fricken, and that Madame Voigt acted the friendly part of a go-between. In the letter referred to he says: "I was completely exhausted yesterday, and your note came. It soothed me like an angel's hand, that is, for a day and night; and this morning . . . every nerve is a tear. I wept like a child over Ernestine's words to . . . but when I read the other paper to you my strength gave way. Is it a weakness to confess it? 'Tis my Ernestine whom I love beyond measure; 'tis you, Henrietta, my beloved friend. You glorious creatures, what can I offer in return for your supreme favour? 'Tis said that those who love each other shall meet again in some other star, where they shall live and rule alone. Let us hold this lovely saying to be true. When I wander out at night I will choose a very mild one, and show it to you if I have an opportunity—perhaps to a fourth also." It would appear from this that Schumann's excited fancy anticipated a Mahomedan paradise, with hours and all complete. How deeply he was smitten by Ernestine's charms, and touched by Henrietta's friendship, is shown in another extract. Writing to the latter he exclaimed: "I turn poet when I think of you, as all my relations know; for

you stand before me like a vision, now musing, now advising, seldom sulky, sometimes gloomy, oftener merry, ever loving and kind. Then Ernestine appears with her Madonna face, her childlike devotion, soft and bright as a heavenly eye, blue, piercing the clouds; then Ludwig embraces you, gentle in aspect, anguish and noble scorn in his face—the group is complete. I draw the veil." But Schumann's highest rhapsody, tinged nevertheless with melancholy, is found in a letter through which he announced to Madame Voigt the consent of Ernestine's parents. One can see a good deal of the man, after making allowance for the lover, in these lines: "The state of my mind is as ever fearful, I have a masterly gift for getting hold of unlucky ideas; it's the evil spirit which opposes my happiness, and divides it. I often carry this self-torture so far as to be a sin against my nature, for I am never content; I would fain be in another body or pass over long eternities . . . Ernestine wrote to me most blissfully. She asked her father, through her mother, and he gives her to me . . . Henrietta, he gives her to me. . . . Do you understand me? And yet this fearful state! as if I dreaded to accept this jewel because I knew my hands to be unworthy. Would you bid me name my anguish? Alas! I cannot. *I think it is just anguish*: I cannot express it otherwise. Alas! perhaps it is love and longing for Ernestine. I can bear it no longer, and have written, bidding her hope for a speedy meeting. But if you would feel true delight, think of two souls who have bestowed upon your soul their holiest emotions, and whose future bliss is inseparable from yours . . . I just looked up to heaven. The clock has struck five. White, fleecy clouds float above me. There is no light in your room, but in the background I discern a slender form, her head on her hand. I gaze at her with melancholy eyes, as she wonders whether she shall still retain what are generally considered most sacred—friendship and love. Gladly would I venture nearer, and humbly kiss her hand, but she turns away. Well, be ever mine, dear friend."

It is strange to find the sadness which here casts a shadow upon otherwise perfect bliss associated with so many of Schumann's happy moments. The young musician could not even acknowledge a Christmas gift from a relative without wandering into a minor key. He thus thanks a sister for remembering him at the festive season: "What have I done to deserve such love, my Theresa? I danced round the Christmas-tree like a child as I saw one thing after another. . . . How much this year may bring! I often feel anxious. To stand upon the heights of time and vision, to assist others, to struggle, to be independent—not to mention all the mental and secret relations—it often makes me feel faint and sick. Yet I receive so much love from mankind, that I can never hope to repay it. From you, too; ah! remain my friend. In the torturing headache which sometimes attacks me, I have none but you to shelter and support me." There is nothing more pitiful in the biography than these earliest symptoms of the disease which was eventually to strike him down, nor can one trace the working of the morbid fancies resulting therefrom without infinite compassion. I would fain attribute to this cause Schumann's behaviour at a particular crisis in his courtship of the lady (Clara Wieck) with whom he fell in love after separating from Ernestine. In March, 1836, as Wasielwski points out, "his relations with his future wife, at first constrained, were for some time interrupted. . . . Added to this Clara Wieck and her father made a concert-tour, which rendered their meeting even more difficult than before." Yet

Schumann appears to have created for himself a state of things very different, and actually wrote to a Mr. Kahlert, whom he had never seen, asking him to act as a sort of intermediary between two engaged and devoted lovers. Wasielwski is disposed to explain the circumstance as the result of a poet's imagination or as a lover's stratagem. But Schumann, although stratagem in love is regarded as venial, if not praiseworthy, would never have stooped to deliberate misrepresentation; and I doubt not that when he wrote the subjoined lines he believed the truth to be spoken: "Clara Wieck loves and is loved. You might easily discover it by her gentle, almost heavenly, look and mien. Pardon me if I omit for the present her lover's name. The happy pair met, saw, spoke, and became engaged without her father's knowledge. He has discovered it, would cut it down, forbids all intercourse on pain of death; but they have braved him a thousand times. The worst of it is that he has taken her on a journey. The last news came from Dresden. I do not know certainly, but think, and am almost sure, that they will spend a short time in Breslau. Wieck will of course visit you and invite you to come and hear Clara play. Now comes my most heartfelt prayer, that you will let me know all you can learn concerning Clara, her feelings and her life, and that you will guard what I confide to you as my most precious secret as such, and not mention this letter to the old man, to Clara, nor indeed to any one. . . . Now mark, it will be an easy thing to get into Clara's good graces and confidence, since she has heard of you before now from me (for I told my love everything), and that I corresponded with you. She will be glad to see you on this account." The reader will form his own opinion of this singular transaction; but it may be pointed out that at the very time Schumann was living upon an imaginary state of things he could write to his sister-in-law when awake to reality: "In the mortal anguish which often seizes me. I have no one but you. You seem to hold and protect me in your arms." From the date of the master's marriage (1840) the published letters contain but few outpourings of his inmost thought and feeling. Happy in his home-life and satisfied with the artistic progress he was able to make, Schumann seems to have been for a long time at peace. Now and then, however, we meet with indications of the old trouble. What a revelation of secret dread and most miserable foreboding do we see in the subjoined extract from a note addressed to Ferdinand Hiller (1849): "Your letter and all that you wrote increased my desire to go to Dusseldorf. . . . One thing more; I looked in an old geography recently for remarks on Dusseldorf, and found mentioned, among other buildings there, three nunneries and a lunatic asylum. The first are all well enough, but the last is most disagreeable. I will tell you my feeling in regard to it. Several years ago, you may remember, we lived at Maxen. I discovered that the chief thing to be seen from my window was Sonnenstein (a refuge for the insane). The prospect became horrible to me; indeed it spoiled all my pleasure. So I thought the case may be the same in Dusseldorf. However, perhaps the book was wrong, and the establishment may be merely an ordinary hospital. I have to guard against all such melancholy impressions. You know very well that, if we musicians live on sunny heights, the misfortunes of life cut all the deeper when they rise before us in all their bare outlines; at least, it's so with me, having so lively an imagination." But the reason contained in this last sentence was not all. Not merely a general feeling for misfortune created this dread of seeing a lunatic asylum. The

chief cause lay far deeper, and the words of the master enable us to see the dreadful spectre that haunted him through life. In 1851 the shadow on Schumann's path grew darker, and he wrote: "We are all tolerably well, except that I am the victim of occasional nervous attacks, which sometimes alarm me, especially a few days ago, when I fainted on hearing Radecke play the organ." Next the morbid and diseased mind conceived a violent sympathy for the doctrines of spiritualism as then illustrated by "table-rapping." Writing to Hiller (April, 1853) he said, "We tipped the table yesterday for the first time. Wonderful power! Just think! I asked for the first two measures of the C minor Symphony. It delayed longer than usual with the answer; at last it began, but rather slowly at first. When I said, 'But the time is faster, dear table,' it hastened to beat the true time. When I asked if it could give the number which I was thinking of, it gave it correctly as three. We are all filled with wonder." Again, he said: "We have repeated our experiments in magnetism; we seem surrounded with wonders." From this time, with but now and then a break, the clouds grew darker and darker, till in 1856 death hushed the perturbed spirit to rest in the lunatic asylum of Edenich.

How important it is to bear the full nature of this gifted but unhappy man in mind when striving to understand his music, none will need to be told. But the influence of the one upon the other cannot be traced now. It will appear in a clearer light when all the characteristics which these letters reveal have been set forth.

(To be continued.)

A MUSICAL UTOPIA.

BY HENRY C. LUNN.

WHEN a man is universally known as a "dreamer" it is not supposed that anybody accuses him of sleeping away an undue portion of his time; the term is merely used to indicate that society regards him as an over-enthusiastic and unpractical person. Custom allows us to slumber for a certain number of hours out of every twenty-four, and during this temporary visionary existence we of course think and do strange things; but then it must be remembered that sleeping men are not responsible for their thoughts or actions; and nobody would ever think of lowering his opinion of a person because he made a great fool of himself in his dreams. But when positive sleep does not close our eyelids we must mind what we are about, for we are then ruled by our intellect; and if the exercise of that intellect impel us to conjure up visions which appear absurd to a large majority of our fellow-creatures, it is ten to one if we are not speedily brought to our better—or at least to our more worldly—senses by the admonitions of those prudent persons who have our best interests at heart. And yet, on behalf of these waking-dreamers, may it not be urged that human progress has mainly been effected by those who, instead of invoking blessings upon the happy present, have dared to look forward to a still happier future? Have not the "dreamers," in fact, set the "workers" in action? and is it not a truth that the "blissful" conditions under which men in one age lived are those very conditions to which in another age men look back with horror?

Having then, I hope satisfactorily, made out my case, I come forward on the present occasion avowedly as a "dreamer;" and if my "Musical Utopia" should embody the wishes of some of my fellow-visionaries, it must be acknowledged that—to reverse the usual axiom—"fiction" is stranger than "fact."

With the new year, methinks I read an announcement of the opening of two Opera-houses, one for the performance of lyrical works written by composers in the English language, and the other for the representation of foreign Operas, sung in the language to which the music was originally composed. In both these establishments—which are built in accordance with the best-known acoustical principles and perfectly ventilated—private boxes will be entirely abolished; but all the seats will be arm-chairs, handsomely cushioned and commodious. A scale of charges for these seats will be drawn up according to their position in the house, but every place will command a good view of the stage. As there will be no longer exclusive little nooks for the accommodation of those ladies and gentlemen who have been so long accustomed to hold an evening *conversazione* with their friends, silence during the music will be tacitly enforced by the rules of good taste; but, if necessary, an appeal to regularly appointed officials will be quite sufficient to ensure the comfort of the general audience. Presuming that all persons will come in suitable attire, there will be no restriction as to dress; it being now thoroughly understood that good music can be truly enjoyed by many people who care not to put on a white necktie or even a dress-coat. The matter will, however, be left entirely to the discretion of every member of the audience, and no person who comes in evening dress will therefore be turned away. The time elapsing between the acts of the Opera will be strictly limited to a period sufficient for resting the vocalists and setting the scenery; so that those persons who reside at a distance may not be compelled to leave during the latter part of the performance, to oblige others who can roll away in their carriages at any hour they please. In carrying out the design of the foreign Opera-house it is not proposed to give a death-blow to Italian Opera, but merely to the tyranny it has hitherto exercised in this country. No longer then will German, French, and even English Operas be translated into bad Italian, with vapid recitatives to connect the principal pieces, but the language to which the composer set his music will be held sacred; and if dialogue be a portion of the work, it will be delivered by those who can give the meaning and spirit of the words. For the first time music-lovers may rely upon hearing a genuine instead of a spurious work; and vocalists may in future safely court our favour under their real names, instead of masquerading before an audience with a mock Italian one, which fits them no better than the language in which they are condemned to sing.

I like the title, "National Concert Room," which is to be given to the new Hall now completed, and to be opened about the first of May. Concerts every evening, with a picked band, recognised vocalists, and a Conductor who has not to learn his duties before the public, were much wanted; and these "National Concerts" seem likely to successfully supply the deficiency. The programmes which are shadowed forth in the prospectus are really model ones. No more than two orchestral works—one being a full Symphony—will be given in an evening, and this rule, I am glad to find, is to be rigidly enforced. No scraps of compositions will ever be performed; and the vocalists engaged will have the pieces they are to sing chosen for them by a committee. Of course, "Royalty" songs will thus be excluded; and the public may therefore rely upon hearing works worthy of the talents of those who sing them. A moderate sum will be charged for admission to every part of the Hall, the doors will be closed during each movement of a work, and an elegantly-printed programme of the evening's performance will

be handed to every person. There can be little doubt, I think, of the success of this enterprise.

The "Society for the Encouragement of Sacred Compositions" seems to be a development of some former Association, the objects of which were found to be scarcely in accordance with the times. Everybody will wish well to this excellent institution, for at its concerts, which commence in the early part of the year, not only will the best existing works of both native and foreign composers be presented, but commissions will be given to those who have earned a reputation to write expressly for the Society; and it is proposed that two new compositions shall be produced every season. As it has been decided, after careful consideration, that any composer who can write a sacred work probably understands how to score it, "no additional instrumentation" will ever be permitted in the compositions of those who have been enabled to avail themselves of the resources of modern orchestras. The choir and band will be evenly balanced, and the concerts of the Society placed under the conductorship of one who brings to his task earnestness of purpose, and reverence for the works selected for performance.

Pianoforte Recitals appear to be on the increase during the coming season; but in the announcements of these I am glad to notice a very evident desire for some reform in their management. In the first place the programmes are arranged so as to represent not only various composers, but the varied styles of each; for as no Shakespeare lover would desire to see "Hamlet" and "Macbeth" performed on the same evening, so it is presumed that a number of the most elaborate works of any composer would scarcely be acceptable to an audience at one sitting. "Playing from memory" being entirely abolished, the attention of the listener will not be drawn away from the composer to the executant, in order to check, with the printed notes, whether he makes a "slip," slurs notes which ought to be *staccato*, or plays notes *staccato* which ought to be slurred. The "marvellous powers" of the performer therefore will only be spoken of henceforth with reference to his artistic interpretation of the works chosen for recital; and can have no possible connection with his extraordinary memory, capacity for physical endurance, or mere resolute defiance of the readings of those great pianists who have preceded him.

The advertisements for organists, at a salary of £150 a year, with a probable increase after a certain stipulated term of service, show that those artists who have devoted the best part of their lives to fit themselves for this responsible office have at length a chance of ranking a little above the pew-opener; and it seems indeed probable that their opinions on musical matters may now be respected by the resident clerical authorities. The plan of appointing delegates who can sing to represent those members of the congregation who cannot, is, no doubt, a very wise one; and there can be little doubt that the choirs now being formed in the churches even of the small villages throughout England will be the means of helping on the cause of sacred music without causing a shadow of dissatisfaction; for as no person with a good voice will be excluded from joining the singers, who will be trained under an efficient Conductor, all, save the positively incompetent, may assist in the musical services.

It is curious to note how important effects arise from small causes. I hear from good authority that the appointment of official Inspectors of the musical department in private schools—the duties of whom commence with the present year—was mainly due to the fact of a pupil of one of these establishments, who went up for a College examination, replying to

the question, "What is the meaning of $\frac{3}{4}$ time?" that it signified "Playing three with one hand and four with the other." Whether this little anecdote be true or not, it is a great satisfaction to think that in future music cannot be taught in schools as it has been. It appears that there are to be annual examinations of the pupils, not only in the practical, but the theoretical portion of the art; and no person will be recognised as a competent teacher who has not received a diploma. These diplomas for pianoforte teachers will be procurable by all who can prove, before a committee of professors, that they understand how to make others play, as well as to play themselves. For this purpose pieces will be given to them, and they will be required to show how they would teach them, and also in what manner they would explain and illustrate the varied touches required for the pianoforte. Singing masters will be examined on the art of producing the voice, and severely tested as to their power of cultivating a pure style of vocalisation, and especially of making their pupils sing their words with a clear and distinct articulation. The ignorance of parents and guardians therefore on the subject of music—upon which so many persons have hitherto flourished—will no longer act detrimentally to the progress of school-pupils; for the necessity of judging of their advancement will be taken out of their hands, and they may rest quite satisfied that those only who have no talent or application will be reported as hopeless.

Everybody who takes an interest in the recent movement for establishing the validity of those musical degrees so inseparably associated with the names of some professors that they have for years remained unquestioned, will be glad to hear that from the commencement of the present year it will be an indictable offence for any person to call himself *Mus. Bac.* or *Mus. Doc.* unless he also state whence he obtained his degree. As neither of these honourable distinctions is conferred by any foreign University, and a list of those who have taken recognised degrees in England is open to the perusal of all, there can be no doubt that persons duly privileged to place these titles after their names will be too glad to say where they were procured, and that those not so privileged will scarcely dare to brave the law. Bachelors and Doctors of Music have as much right to be protected from pretenders as those who have earned similar degrees in any other art or science; and it will be a real benefit to the profession if the public will help in this good work by exposing any person who intentionally commits what will henceforth be considered a crime.

Children make castles with sand by the side of the sea which they know must shortly reach their structures and sweep them for ever from their sight. So, on the first day of a new year, do I build up an ideal world of art, with the full consciousness that before the twelvemonth is out the tide of events will overwhelm my "Musical Utopia," and leave not a vestige in memory of my work. Yet reforms march rapidly onward; and I am sanguine enough to hope that, in spite of the adverse influences of opposition and apathy, my fireside dream may some day prove a reality.

THE active Minister of Public Instruction and Fine Arts, M. Barboux, does not allow the questions now pending as regards the lyric theatres of Paris to rest. All parties seem to feel that the business is a delicate one, and should be treated with great caution; nevertheless, one step has just been taken towards deciding the future of the Grand-Opéra, the Commission Supérieure des Théâtres having decided, by nineteen votes against five, to adopt what is called a con-

stitutional régime. By this our neighbours mean the government of the Opéra through the agency of a director in council. There is to be no more managerial despotism; and M. Halanzier, if he continue in his present post, will find both his power and responsibility divided. But will the plan work? A great majority of the experts whom M. Barboux called to his aid evidently think so, and their opinion is deserving of all respect. On the other hand, intelligent observers like M. Camille Doucet argue against it strenuously; and we incline to think, taking a general view of the question, that they are right. An opera-house is about the last place for constitutional rule. There, where undivided authority and promptitude of action are specially required, the king should not only reign but govern; and we confess to by no means sanguine anticipations as regards the French experiment. That it will be watched with interest, goes without saying; and if successful it cannot fail to have a widespread influence upon the future of other continental lyric theatres. But while the reorganisation of the Opéra is going on, that of the Théâtre-Lyrique does not stand still. It will be remembered that M. Barboux proposed to the municipality a kind of joint subvention in order to revive this establishment. The building belongs to the City; and the Minister intimated that, if the City would waive its claim to a rental, the Government would assist the enterprise with an annual grant of 200,000 francs. To the credit of the "conscript fathers," be it said, they took up the proposal in a liberal spirit, and at once proceeded to formulate the terms upon which they would be willing to concur in it. Should those terms be accepted, Paris will have a third lyric theatre playing the *répertoire* of the Grand-Opéra as well as of the old Théâtre-Lyrique, the Grand-Opéra supplying the singers. The tariff of admission is to be agreed upon later; but no tickets are to be sold at the "libraries," and in no case is the fixed price to be increased. Moreover the municipality demands two gratuitous performances in each year. These conditions are now before the Commission Supérieure, and will probably be adopted with but slight change. We cannot but congratulate Paris upon the earnestness with which it is striving to emulate the most glorious times of French art. "The lyric art," truly says *Le Ménestrel*, "is one of the living forces of the French nation, and touches not only the glory and the interior interests of the country, but also the exterior, for our lyric works have taken the first place on the stages of the two worlds." Meanwhile we in England—but perhaps it is better to avoid a painful contrast.

M. REMENYI, the distinguished Hungarian violinist, is at present touring in America, and has of course been subjected to the peculiar American process known as "interviewing." On one of these occasions the talk ran on violins, and M. Remenyi surprised his interlocutor by declaring that "startling revelations will soon be made in the art of violin-making." We much regret that he declined to lift the veil hanging over his secret, only permitting himself to say that "there is at the present moment a man who will revive the lost art of violin-making," and hinting that Americans will be peculiarly happy when they know him. Just at present one naturally thinks of Professor Edison, who seems to discover everything; but speculation as to the coming Stradivarius must necessarily be unprofitable. It is more to the purpose to learn that M. Remenyi believes, as regards violin-making, in epidemics of genius. The Renaissance witnessed an epidemic of painting genius. From the advent of Haydn to the death of Schumann

an epidemic of musical creative genius raged more or less fiercely. In like manner the age of Guarnerius and Stradivarius was one of epidemic, the years from 1700 to 1784 being those when the "glorious art of violin-making" reached its highest development. Since then there has been a steady decline, for which M. Remenyi accounts by a reference to the "limitation of human capacity." Men are not capable of remaining a long time in perfection, and, inevitably, having once reached it, fall away. Thus Lupot made splendid violins, "imitating Stradivarius in every respect—in shape, varnish, wood, and workmanship." He was a genius, according to M. Remenyi, but his instruments "are not to be compared with those of the two great masters of the first half of the century," who had a "special genius," like that of M. Remenyi's hero, for the advent of whom we shall wait so curiously. In prospect of his coming, the happy possessors of violins by Guarnerius or Stradivarius should not be in a hurry to sell, like a good many holders of gas shares in view of the electric light. They had better ascertain first what sort of a "revelation" it is that M. Remenyi has promised.

We have within our recollection an instance of an enthusiastic young musician who, it was said, could not by any possibility be kept away from his piano-forte. Of course it was presumed that he had dived deeply into the treasures of the art; but on being asked by the teacher he had engaged whose music he chiefly delighted in, he replied that at present he had confined his attention entirely to his own. Bearing this incident in mind, we are often inclined to wonder when notices penned by artists upon themselves are sent to us for insertion, whether the writers are recognised critics, or merely persons temporarily inspired by an intense admiration of their own performances. Sometimes—as in a recent instance—these communications are introduced by such a threatening preface as, "You please put in a notice of the following concert;" but generally they are inclosed with the usual compliments. Yet really, when we read in one of these self-made criticisms that the concert-giver played "in such a manner as to rank him amongst the most accomplished violinists of the day," and that another artist (bearing the family name of the *bénéficiaire*) "created quite a sensation, and is undoubtedly the greatest pianist we have"—to say nothing of the slur thrown upon the many piano-forte-players constantly heard in London—we cannot but think that, however just may be these remarks, it would have been better had the writer waited until their truth were endorsed by somebody else. Besides it must be remembered that our Country News is headed by the announcement that "we do not hold ourselves responsible for any opinions expressed in this Summary." In case of inserting such criticisms as we have mentioned, however, it is clear that we *should* become responsible; for our readers would certainly not believe that we should print a man's opinion of himself unless we agreed with it; and as the fame of many of these artists has not yet reached the metropolis, it will be seen that we have no alternative, on receiving these communications, but to consign them at once to the custody of the waste-paper basket.

The lady who advertises to recommend "a Christian as an attendant on an invalid: wages £18, and everything found," is just the sort of person for whom Moody and Sankey's Hymns are written, and for whom, no doubt, the grand sacred music of the great composers has but little charm. It would be absurd to deny the magnitude of the class to which she belongs; but it cannot be too often said that the verses

of the effusions we have alluded to bear about as much relation to true religion as the music does to true art, and that those who "sit under" preachers of the Moody and Sankey persuasion are merely patronising an entertainment given in a church instead of a concert-hall. The "American singing parson," who has recently been "drawing" large congregations at Nottingham, is evidently fully alive to the impossibility of attracting listeners by the legitimate exercise of his sacred calling; and at the Metropolitan Tabernacle, Newington Causeway, at a meeting of the master and journeymen butchers, after a prayer had been offered up for Mr. Spurgeon's speedy recovery, a person who travels through the country preaching, singing, and playing, is stated to have, "both vocally and upon the cornet, cheerfully amused the audience in an earnest, religious manner." Now we can perfectly understand how an accomplished performer and singer can "cheerfully amuse" his listeners, and also how they can be impressed with the truths of divine precepts by an "earnest, religious manner," but we should scarcely like to trust ourselves to say what we think of the man who would attempt to produce both these effects at the same time and by the same means. There is a great deal too much of this cant in the present day, and a little plain speaking on the subject is much wanted. It is pleasant to read of master and journeymen butchers meeting together; but if they want to be "cheerfully amused" by singing and cornet-playing, let them honestly hire a room where they can enjoy themselves without the necessity of assuming that "earnest, religious manner" which they seem to think fits them for the atmosphere of a tabernacle.

An editor desirous of encouraging correspondence has sometimes very difficult questions to answer, and one of the most difficult, recently addressed to us, touches upon a matter of the utmost importance to the progress of art. A young student wishes us to tell him what to do under the following circumstances: He has been carefully educated in music, for which he has considerable aptitude and an intense love; he is an efficient pianist, and knows most of the classical works; but when he goes amongst his friends and plays what he has studied, he is requested to "give them something pretty," as they have no desire to be made miserable or to be sent to sleep. This, as we have already said, is an awkward matter to give advice upon. It is of course unfortunate for the student that he has not an artistic circle of acquaintances; but we should counsel him to make the best of it, and by all means rather to assert his own intellectual musical position than to suffer himself to be brought down to the level of theirs. We remember hearing of a very clever, but firm and resolute man who said that whenever he found that anything did not agree with him, he continued taking it until it did. Some such principle as this has guided the directors of the Monday Popular Concerts. At first, we can vouch for our own experience, many of the audience went to sleep; then they began to be a little ashamed of this, because so many of their friends kept awake; gradually they succeeded not only in keeping their eyes but their ears open; and, this point gained, victory was certain, for those who were not conquered were taken prisoners. Let our student profit by this example, and remembering that he has a mission rather to instruct than amuse, select such pieces for performance as will lead his audience by degrees to an appreciation of the best works. He will find that only two or three will listen at first; but if he persevere, and, above all, have patience to wait, he may rest satisfied that the rest will follow their example.

MANY of the newspapers have been making excellent capital out of the fact of Charles Peace, the burglar, practising, and showing great fondness for, music. That the art has spread so rapidly as to reach the burglars is a good sign; but the greatest enthusiast could scarcely believe that because a man loves music he should cease to break open houses; and that sacred compositions even should turn a man from his evil ways may well be doubted when we find that those who have been wholesale heart-breakers, instead of housebreakers, have devoted a large portion of their ill-gotten wealth to building churches. One journal says, "a love of music and even some skill in the art is not always accompanied by much literary taste or even intelligence." Surely no sane person would doubt the truth of this assertion. That many people with but little intelligence or literary taste find pleasure in music is a proof how universal is the love for the art, and indeed is the fact upon which a large number of pretenders trade. Few who, either from habit or inclination, listen to the highest musical compositions can really comprehend them; and we are convinced that the most fanatical worshipper of Shakespeare would not say that it shows the love of the farmers for the great dramatist when he sees announced for "Cattle Show week" the "sublime tragedy of 'Hamlet.'"

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

(FROM OUR SPECIAL CORRESPONDENT.)

THE managers of this Society act fully up to the maxim, *Noblesse oblige*. They know that among institutions of the kind, that which bears the name, and is, in some respects, representative of an ancient and illustrious University, must be foremost in public regard. No ordinary work can, in the nature of things, be expected of it. It must live for art; it must labour not only towards the highest refinement, but towards an extension of knowledge, and it must be above all suspicion of views which are not broadly liberal. Any Society so highly placed failing to do this is certain to be severely judged, but the Cambridge University musicians are not actuated simply by a wish to avoid censure. They might keep clear of blame, and accomplish much less. No; it is evident that in them we have men really devoted to the interests of art, and resolved to make up, as far as possible, for the shortcomings of others who, purveying music more or less in a business capacity, are constrained to adapt their wares to the market.

No better proof of the Society's enlightened zeal can be desired than its prompt action with regard to Handel's Cantata "Semele." In common with many other associations, it may often have desired to make the acquaintance of that work while, as yet, copies were difficult or almost impossible to obtain. But no sooner did Messrs. Novello and Co. add "Semele" to their octavo edition, thus bringing it, admirably edited by Mr. E. Prout, within easy reach, than its performance was undertaken. The Society felt a natural and proper ambition to be the first to revive Handel's noble music after its long sleep of more than a hundred years, and the wish was gratified. All honour to the University musicians for this. They have deserved well of music-lovers everywhere, and November 27, 1878, should be a red-letter day in the Society's calendar henceforth.

I need hardly say that the performance of "Semele" attracted attention far beyond the limits of the University. Many faces well-known throughout the musical world might have been seen in the afternoon trains to the banks of the Cam, and quite a little crowd of artists and connoisseurs returned by the "special" which the Society had so thoughtfully provided for its metropolitan visitors. Only real enthusiasm could have taken anybody out of London on that day. The weather was November at its worst. Darkness, dreariness, rain, mud, and fog had things their own way in town; nor did Cambridge prove to be one whit better as the Londoners rumbled in damp frys or omnibuses through the rain-washed and almost deserted streets. One found it hard to believe that the Society could

muster an audience in such weather, and, no doubt, the attendance was to some extent adversely affected thereby. Nevertheless a goodly number of ladies and gentlemen, and a fair representation of gownsmen, gathered in the Guildhall, the flood of light from whose windows and doors made the otherwise dreary Market Place look cheerful, and actually attracted a few curious though sullen spectators. Inside all was bright and gay enough. The Society's audience is well-dressed and goodly to look upon, while the members themselves invariably make an appearance which many similar bodies, not quite so careful to please the eye, might imitate with advantage. As usual, the orchestra, "led" by Mr. T. Watson, was found to consist mainly of London artists, but a glance at the solo vocalists showed that the Society had drawn upon its own members, or, at any rate, from local sources; the only professionals being Miss de Harpe and Madame Patey. This seemed a bold experiment, but it was justified by results. The amateurs, if not up to professional mark, were adequate to their work in the sense that they set Handel's music fairly before the audience, and enabled a just estimate of its character and value to be formed. Mr. C. Villiers Stanford, the Society's hard-working Conductor, was in his place as a matter of course, and it must be said generally that adequate preparations had been made for discharging the responsibility undertaken. Perhaps I ought in strict justice to make a single exception from the scope of this remark. The performance had not progressed far before it was obvious that the orchestra needed further rehearsal. It played timidly and not always correctly, the result being a serious drawback to the pleasure of the evening. But it is hard to blame anybody in consequence. The Society's treasurer, I imagine, is not burdened with superfluous cash, and a thorough orchestral rehearsal of a strange work involves considerable expenditure. In this case probably the players travelled down to Cambridge in the morning, and went through the Cantata in the afternoon as well as the time at disposal permitted. If the Society could not afford a preparatory rehearsal in town, we may be sorry, but we cannot blame; censure not applying to those of whom it is truthfully said, "They have done what they could."

This is no place for a review of "Semele," nor indeed is it needful to add words to those which have already appeared in the *MUSICAL TIMES* on the subject. Amateurs well know the very brief history of the work; how it was an attempt on Handel's part to open up secular themes for treatment in the manner of Oratorio; how it was performed only six times during the master's life; how it was revived in 1762, and then laid on the shelf, there to remain for upwards of a century. They are not less acquainted with the fact that the book, altered from a libretto by Congreve, deals with a subject not the most dignified, though quite characteristic of the actors; and they are perfectly assured that the music as a whole may claim a place among Handel's finest productions. With reference to the story there can be no doubt that, if the characters in it were men and women of the present day, objections might fairly be raised on the score of taste. But as it deals with Olympians, the "far-removedness" which Wagner insists upon as a great merit in the "myth" has a decided influence, not to speak of the classical halo that surrounds the personages concerned. I need not enlarge upon this matter. *Pace* the master just named, in any musical drama the music stands first; and if that be good nobody cares to look very closely either at the story or the manner in which it is told. Regarded as a choral work, "Semele" has not the importance which belongs to most of Handel's sacred dramas, nor even to "Acis and Galatea." The choruses, ten in number, are for the most part briefly developed, but it must also be said of them that, as far as they go, they show us Handel at his best. I need only cite in proof, "Now, Love, that everlasting boy," "Bless the glad earth," and "Happy shall we be." The principal charm of "Semele," however, lies in its recitatives and airs. Some of the former, especially that in which Juno vows vengeance upon her rival, are simply magnificent illustrations of intense musical and declamatory expression; while all the latter, the mere show-songs excepted, are full of grace, or else made acceptable by the close union between music and words. "Semele" indeed

is exceptionally strong in Handel's best airs, and to this fact the future which we trust awaits the Cantata will be largely indebted. But the main question decided at Cambridge on November 27, was this:—Is "Semele" worth keeping before the public? and none, so far as I could ascertain, disputed an affirmative reply.

Coming to the performance, let me first give hearty praise to the chorus for really able work done. The members knew their music well, and they sang it with unfailing success: taking up points with precision, and giving each chorus an unusual degree of dramatic expression. It has already been intimated that the amateur soloists were fairly equal to a heavy task, but now particular mention should be made of the Rev. L. Borissow (*Jupiter*), Mr. G. F. Cobb (*Cadmus*), Hon. S. Lyttelton (*Somnus*), and Mr. E. J. Bilton (*Athamas*). All these gentlemen fairly earned applause, while of Mr. Lyttelton it may safely be said that his singing more nearly approached professional excellence than that of any amateur I have heard for a long time. Miss de Harpe did considerable justice to the music of *Semele* and *Iris*, but the honours were carried off by Madame Patey, who has rarely, if ever, appeared to more advantage than in the part of *Junio*. Her denunciatory recitatives were given with splendid fire; and in that to which reference is made above she so excited the audience that applause went on and on as though it could not exhaust itself. On the whole, therefore, the performance was a success, and Mr. Villiers Stanford, who conducted with great care, may be congratulated accordingly. *Propos* to this gentleman, I may add that when "additional accompaniments" to "Semele" were not forthcoming as expected, Mr. Stanford set to work and filled in the score for himself. Achieved in haste, the result may have claimed indulgence; but, as a matter of fact, there was little in it to call for mere toleration. The accompaniments were not obtrusive, and interfered as slightly as possible with the work as it originally stood. Let me conclude this report as I began it—by awarding to the Cambridge University Musical Society all the honour due to artistic enterprise.

HER MAJESTY'S THEATRE.

THE only event of special interest at this establishment has been the production of Weber's Opera "Oberon," after an interval of about fourteen years. Whatever may be the estimate of this work as originally performed at Covent Garden Theatre, with English dialogue, there can be little doubt that in an Italian version with recitatives—even allowing that those supplied by Sir Julius Benedict are really good of their kind—it will never prove attractive. Weber's charmingly melodious music must always make its effect, even with a general audience; but, not to dwell upon the utter absurdity of turning Planché's excellent verses into bad Italian, more especially perhaps observable in such well-known pieces as "Ocean, thou mighty monster," and "A lonely Arab maid," the most ardent admirers of the composer can scarcely sit through the long scenes which connect these pieces without a sense of weariness. With the exception of Madame Trebelli's *Fatima*, too, the cast of the Opera on the 7th ult. was not strong enough to redeem the defects which we believe to be inherent to the Opera in its present form. In many of the more impassioned portions—particularly in the *Scena* "Ocean"—Madame Pappenheim sang well, and received warm and well-merited applause; and had not Mdle. Bauermeister taken the Mermaid's song too slowly, her rendering of it would have been highly satisfactory. But the great hit of the evening was made by Madame Trebelli, whose singing of "A lonely Arab maid" and "Oh, Arab" was simply perfect. Signor Gillandi was a mild *Sir Huon*, both vocally and histrionically; and the same may be said of Signor Carrion as *Oberon*, and Miss Purdy as *Puck*. Signor Mendioroz scarcely realised the intention of the composer in the part of *Sherasmin*; but he sang correctly, if somewhat jerkily, in the melodious and characteristic duet with *Fatima*, "On the banks of sweet Garonne," both singers being much applauded. The establishment closed on the 21st ult., after a brief season, which has most successfully solved the question as to whether there is a public to support Opera during the autumn months.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE second Concert of the eighth season, which took place on November 28, brought a very satisfactory performance of Haydn's ever-popular Oratorio "The Creation," the music of which reflects most faithfully the simple piety, the naive contemplation, and the vivid imagination of its composer. It is owing to these special characteristics, and irrespective of the great technical beauties of the work, that we are able to derive from it novel sensations at every hearing; and indeed it is said of "Papa Haydn" himself that, when after an interval of some years he again heard his own masterpiece performed at a Viennese church, he was quite overcome with emotion, exclaiming, "O God, not I, but Thou art the author of all this!" Under Mr. Barnby's able guidance the admirably trained choir gave the choruses with great effect, a special feature having been, as usual, the rendering of that grand "hymn of praise" known as "The heavens are telling." The vocal solo portions were delivered by Madame Lemmens Sherrington, Mr. Vernon Rigby, and Signor Brocolini, whose efforts were rewarded by frequent applause, of which a considerable share was bestowed upon the lady vocalist, who gave the Air "With verdure clad" with a purity of style and refined grace which could scarcely be surpassed. The orchestra was thoroughly efficient, and the accompaniments were played in a manner worthy of a noble work, Dr. Stainer giving due effect to the part assigned to the organ.

At the third Concert of the season, on the 12th ult., Mendelssohn's "Lobgesang," and Rossini's "Stabat Mater" were produced, with Madame Lemmens Sherrington, Miss de Fonblanque, Messrs. E. Lloyd and R. Hilton, as the soloists; a performance of the "Messiah" having been announced for the 26th ult.

SACRED HARMONIC SOCIETY.

ROSSINI'S "biblical drama," "Mosè in Egitto," adapted to English audiences as an Oratorio, in which form the work had been revived by this Society in May last, was again produced at the second Concert of the present season on the 13th ult. in a manner which reflected great credit upon all concerned. We have already dwelt at some length upon the leading features, musical and historical, presented by this in many respects remarkable work on the occasion of its well-merited revival just referred to. It will suffice therefore to state now that the numerous vocal soli were for the greater part rendered by the same artists who had assisted at the previous performance, viz.: Madame Lemmens Sherrington, Miss Julia Elton, Mdle. Enequist, Messrs. E. Lloyd, Cummings, Hilton, Bridson, and Santley, the latter gentleman successfully assuming on this occasion, for the first time, the part of *Moses*. Special effect was again produced by the splendid rendering of the duets, "Losing thee" (Madame Sherrington and Mr. Lloyd) and "O Fate" (Messrs. Lloyd and Bridson); by the Quintett, "O Thou who grief consolest," and the Quartett, "My heart sinks within me," the Conductor, in the exercise of a wise discretion, ignoring frequent enthusiastic demands for an encore which, if acceded to, would have retarded the dramatic progress of a work the proportions of which, considered as an Oratorio, are already sufficiently lengthy. Notwithstanding this latter circumstance, however, the interest manifested by a crowded audience never flagged for one moment, almost all the auditors remaining in their seats until the last—a phenomenon in our concert experience which may perhaps be partly explained by the fact that the beautiful "invocation" music, in which the "Oratorio" culminates, is at the same time the best-known and admired portion of the work. Regarding the origin of this stirring composition an interesting anecdote is told by a contemporary of Rossini (M. de Stendhal), who visited Naples at the time of the first production of "Mosè" in 1818. It appears that during the first and the succeeding performances the audience, in the final scene representing the Israelites crossing the Red Sea—a problem for the stage-manager almost impossible to solve satisfactorily—burst out into an irresistible fit of laughter, thus marred the otherwise complete success of the work. On the day preceding that on which the third representation

was to take place the author of the libretto, Tortola, entered the composer's bed-room, where he was in the habit of receiving visitors. "Maestro, maestro," the poet exclaimed, "I have saved the third act," producing at the same time the manuscript of the famous prayer, and adding that he had written it all in an hour. "If," rejoined Rossini, glancing rapidly over the paper, "if it has taken you an hour to write this, I will set it to music in a quarter of that time." And proceeding at once to make good his assertion, amidst the hum of conversation on the part of those present, the music of the *preghiera* was completed in the short space of some ten minutes. It is needless to add that upon the subsequent repetition of "Mosè" at the Carlo Theatre the anticipated hilarity on the part of the audience, when the concluding scene was about to open, was, through the magic effect of the added "invocation," speedily converted into almost unbounded enthusiasm, and the success of the work was finally assured. Resuming our report of last month's performance we have merely to add that the massive choruses which abound in the score were given with admirable power and precision, and that the execution of the orchestral portions scarcely left anything to be desired. So great has been the success of this Oratorio in its English form that a repetition of it is announced for Saturday the 11th inst., this being the first instance of a morning concert given by the Society. The annual performance of the "Messiah," on Friday the 20th ult. was preceded by the Dead March in "Saul," as a mark of respect to the memory of the late Princess Alice.

CRYSTAL PALACE.

PROBABLY the most interesting performance yet given during the present season of Saturday Concerts was that of November 30, when Berlioz's Symphony "Harold en Italie" was brought forward for the first time at the Crystal Palace. It is but seldom that opportunities are afforded to our concert-goers of making acquaintance with the more important works of the talented French composer. In the first place they are of more than average difficulty, and require an exceptionally good performance to bring out their beauties; and besides this the music is so thoroughly original, both in style and in form, that the givers of concerts not unnaturally hesitate before offering to the public works which, excepting from curiosity, are but little likely to "draw." Fortunately Mr. Manns is able to disregard this latter consideration. Whatever he may think worthy of production at the Crystal Palace is at least certain of a respectful hearing. In the case of "Harold" the complete success of the work was beyond all question. The Symphony differs widely in its form from the accepted models; it is throughout "programme music," and a special character is given to it by the introduction of a solo viola as representing the personage of Harold himself. The four movements of which the work consists are entitled "Harold in the mountains—scenes of melancholy, happiness, and joy," "March of Pilgrims," "Serenade of the Peasant of the Abruzzi to his Mistress," and "Orgy of Brigands." Of these the first three deserve unqualified praise, the "March of Pilgrims" and the "Serenade," especially are full of the most charming effects both of melody and harmony. The final "Orgy of Brigands" is much less satisfactory, being wild, noisy, and on the whole uninteresting. The orchestration of the entire work is a perfect treat to musicians. Berlioz is well known as one of the most gifted of all writers for the orchestra; his combinations of tone are frequently perfectly new, and often of remarkable beauty. The performance of the Symphony under Mr. Manns was most admirable, and the solo viola part was played to perfection by Herr Straus. The remainder of the Concert included Brahms's "Song of Destiny," and Mendelssohn's 42nd Psalm, the solo parts of which were sung by Mrs. Osgood and Messrs. Tower, Beckett, Thorndike, and D'Egville.

On the 7th ult., Raff's "Im Walde" Symphony (the third of eight which this prolific composer has published) was produced for the first time at these Concerts. On the Continent this work is generally considered Raff's masterpiece, and opinions in this country will probably be to the same effect. The Symphony is one of its composer's most characteristic works, showing both his strong and his weak points. Among the former must be named his flow of

melody—not always, it may be admitted, of a highly original kind—his perfect mastery of form, and his rich and diversified instrumentation. The weak points of the work are an occasional tendency to vulgarity, and too great prolixity. In the finale of this Symphony (the score of which occupies 137 pages) this is especially noticeable. The first movement, though also very long, is so rich in beauties that the same impression of diffuseness is not felt. The slow movement and the scherzo are also excellent. The impression produced by the work, aided as it was by a splendid performance, was very favourable; and the Symphony will probably, as it deserves, be heard again. On the same afternoon Mdle. Janotha, a pupil of Madame Schumann, made her first appearance at the Crystal Palace. She played Beethoven's Concerto in G, with Madame Schumann's cadenzas, in a manner which called forth the heartiest admiration, not only of the public but of the numerous connoisseurs present. The young pianist possesses not only excellent *technique*, but real musical feeling; and a more satisfactory rendering of Beethoven's work could not have been desired. The vocalists at this Concert were Madame Sherrington and Mr. Bridson; the latter, who had not before been heard at Sydenham, produced a very favourable impression.

The last Concert before Christmas was given on the 14th, when Beethoven's Choral Symphony was brought forward, the soloists being Miss Emma Thursby, Miss Redeker, and Messrs. E. Lloyd and Santley. It is needless to speak of so well-known a work; we will only add that the programme also included Benedict's clever Overture "Das Käthchen von Heilbronn," the "Dance of Nymphs and Reapers," from Sullivan's "Tempest," and vocal pieces by Ambrose Thomas, Handel, and Henschel.

MONDAY POPULAR CONCERTS.

OWING to the customary adjournment for the Christmas festivities, only three of these Concerts were held during last month, comprising the evenings of the 2nd, 9th, and 16th ult., the posts of pianist and leading violinist being on each occasion admirably filled by two ladies, viz., Mdle. Janotha and Madame Norman-Néruda. The programme of the first Concert referred to presented a novelty in the production, for the first time at this institution, of Spohr's Quartett in A major (Op. 93) for stringed instruments, which received an excellent interpretation on the part of the lady violinist just mentioned, and Messrs. Ries, Zerbini, and Piatti. The Quartett belongs to a class, the composition of which Spohr had every inducement to cultivate, being in fact what may be styled a "virtuoso-quartett," in which the principal violin not merely leads but simply domineers over its companions. Thus the apparent object of the composer (himself a consummate master of the instrument), to afford an opportunity for the special display of virtuoso qualities in this and similar compositions, somewhat disturbs the unity which this classical art-form demands; and thus, despite their manifold beauties, their revival can only be an occasional one. Mdle. Janotha initiated herself into the favour of the audience by an effective performance of Beethoven's "Thirty-two variations" on a theme in C minor, in which the gifted lady had an opportunity to prove the versatility of her talent as well as the grace and brilliancy of her executive skill. Being recalled twice, which among concert-frequenter signifies an encore, Mdle. Janotha added Chopin's Mazurka in E minor to the solo performances of the evening. Brahms's Quartett in A major (Op. 26) concluded the programme. Mdle. Redeker gave in her usual refined style two arias by Giordani and Stradella, as well as songs by Henschel and Jensen, Mr. Zerbini playing the pianoforte accompaniments.

The second Concert under notice opened with Beethoven's incomparable Quintett in C major (Op. 29), the second and last work of the kind which we owe to the genius of its composer; and the mere mention of which will suggest to the musical amateur a world of revealed beauty, of tender passion, and of fantastic humour, like the painting of a Titian to the art-student, or a Shakespearean drama to the literary enthusiast. Yet while masterpieces emanating from the "sister arts" just named are universally recognised by even the uninitiated, one cannot help regretting—

albeit in the midst of a crowded and appreciative audience—that musical art in this country should still remain in a somewhat subordinate position; and that to a great majority among even the educated the title of a masterpiece of inspired genius like the Quintett in C major should fail to convey any meaning whatever. The Quintett was worthily rendered by Madame Norman-Néruda, Messrs. Ries, Zerbini, Schräurs, and Piatti, this having been the twenty-fourth occasion of its performance at these Concerts. Mdlle. Janotha, in her solo performance of Chopin's Scherzo in B minor, again proved herself an artist of considerable attainments, both technically and intellectually; her spirited execution of the work of the Polish tone-poet (who even in his Scherzos was terribly in earnest) having been deservedly encored. The lady-pianist was afterwards associated with Madame Norman-Néruda and Signor Piatti in Schumann's Trio in D minor, the execution of which, entrusted as it was to such excellent artists, left nothing to be desired. Miss de Fonblanque, who was the vocalist on this occasion, contributed materially to the enjoyment of the evening by singing an air, "Lento il piè," by Mozart, and Bennett's "May-dew," in each of which pieces her cultivated style and fine mezzo-soprano voice showed to great advantage. The Concert concluded with a second performance at the Popular Concerts of Bach's Sonata in E major for pianoforte and violin, in which the brilliant technique of Mdlle. Janotha and Madame Norman-Néruda combined to produce an excellent rendering of a work the real beauties of which can only be fully appreciated by careful individual study.

At the last Concert of the month Haydn's beautiful Quartett in C major (Op. 20) opened the performance, and was rendered by Madame Norman-Néruda, Messrs. Ries, Zerbini, and Piatti with that perfect finish and precision to which these artists have long since accustomed us. Mdlle. Janotha and Signor Piatti gave an admirable reading of Rubinstein's Sonata in D major (Op. 18) for pianoforte and violoncello, the lady responding to a persistent encore by playing a valse by Leschitzki, in which her brilliant executive powers were displayed to the best advantage. The only instrumental solo performance announced in the programme was that of the Adagio from Spohr's Seventh Violin Concerto, with a pianoforte arrangement of the orchestral score, which was given by Madame Norman-Néruda with the true refinement and the complete mastery over the capabilities of her instrument in which that lady has but few rivals. The Concert concluded with Beethoven's Trio in E flat (Op. 70) for pianoforte, violin, and violoncello, in the performance of which Mesdames Janotha, Norman-Néruda, and Signor Piatti took part. Miss Clara Merivale was the vocalist, and contributed an air by Handel and a song by Gounod to the numbers of an altogether very interesting programme. Mr. Zerbini was the Conductor. The Concerts will be resumed on the 6th inst.

MADAME VIARD-LOUIS' CONCERTS.

THE second Concert of the present season took place in St. James's Hall on the 17th ult., and, like the first, was remarkable for the abundance of its novelty. Like the first also it began with a familiar overture, Mendelssohn's "Ruy Blas," which has not often been more splendidly executed than by Mr. Weist Hill's orchestra. It is when engaged upon music thoroughly known, like the work in question, that the full power of this fine band is displayed with startling force, and Madame Viard-Louis does well therefore to include some such in the programme. The first novelty was a Rondo Scherzino, styled "The Brooklet," by Mr. F. Corder, late Mendelssohn Scholar. It is one of five movements constituting an orchestral suite, and suggested by a holiday tour in the Black Forest. The sooner we hear the remaining four the better, since it is clear that Mr. Corder possesses a graceful fancy, the power of happy expression, and, for a young man, no ordinary skill in writing for an orchestra. We do not say that "The Brooklet" is distinguished by great originality. There has been too much water music composed for a new treatment of the theme to be very practicable. But putting originality aside, we find in the work the promise of a successful composer in an exacting branch of art. The audience apparently did the same, and were warm in their applause. Mozart's noble Pianoforte Concerto

in D minor came next, Madame Viard-Louis taking the solo instrument, and discharging her task with great spirit, although suffering from the effect of an accident to her hand. Upon this work no comments need be made, but notice is due to the cadenzas written by Dr. G. A. Macfarren specially for the performance. Many other masters have furnished Mozart with cadenzas, but few have shown greater ingenuity than Dr. Macfarren, or more thoroughly recognised the fact that a cadenza should exhibit musicianly construction as well as furnish the player with material for *tours de force*. Following the Concerto, Boccherini's well-known Minuet for strings was delightfully played and encored; and then came the only orchestral Symphony written by Hermann Goetz, composer of "The Taming of the Shrew." This was given for the first time in England; indeed, the very existence of the work was probably unknown amongst us till a performance of the Opera at Drury Lane excited an interest in the composer's artistic remains. The Symphony is a remarkable production, full of earnest thought and musicianly treatment. Thus much was obvious to all at first hearing. But further acquaintance is necessary to a decided opinion of its claims. Goetz, though adhering generally to orthodox forms, still has a manner of his own; and we must be more familiar with the manner before we can be qualified to decide upon the matter. It seemed to us that the young master crowded his score unnecessarily at times, and somewhat obscured the course of his themes; but, taken for all in all, we regard the Symphony as one to be heard again and again till the greatness only suggested now shall have proved either a reality, as we anticipate, or a delusion. The performance was unusually good, and each movement evoked loud applause. The programme continued with a movement from Chopin, well played by a rising young pianist, Miss Bessie Richards; an Entr'acte and Ballet music from Cherubini's "Ali Baba," and Berlioz's own arrangement for orchestra alone of the March and Chorus in "Les Troyens." Madame Pappenheim being absent through illness, her place as vocalist was taken by Miss Clara Merivale, a young lady with a good mezzo-soprano voice and obviously well-cultivated artistic feeling. Miss Merivale gives promise of future success.

ROYAL ACADEMY OF MUSIC.

A STUDENTS' Orchestral Concert was given at St. James's Hall on the 19th ult. before a large audience. After the Dead March in "Saul"—performed as a tribute to the memory of the late Princess Alice—an Elegy in memory of Henry John Cockram, who was drowned in the recent disastrous collision on the Thames, composed by his fellow-student, Myles Birkett Foster, was given, and created a great impression, not only from the sad event which it commemorated, but from the intrinsic merit of the composition itself, which is in every respect highly creditable to the young pupil. The soprano solo was excellently sung by Miss Amy Aylward; and notwithstanding the solemn character of the work, the applause at the conclusion was warm and unanimous. Another student's composition was a Pianoforte Concerto, performed by the composer, Mr. R. Harvey Löhr, the first movement of which, especially, is excellently written; the "Notturmo" and "Alle-gro vivace" also containing passages of so much interest as to elicit the most decisive marks of approbation. Mr. R. Addison's Introduction and Last Movement from a MS. Symphony may be also praised as an admirable specimen of pupil's workmanship, much of the instrumentation being evidently written with a commendable desire to escape from the conventional groove, and many of the ideas being extremely fresh and vigorous. A graceful and expressive song, "Devotion," by Mr. E. Ford (well sung by Mr. Sidney Tower), completed the selection of students' compositions, all of which afforded ample proof of the excellent teaching, as well as the talent of those who are under instruction, in the Institution. The pianoforte-playing was unusually good, Miss Alice Borton in Schumann's Concertstück in G, and Mr. Percy Stranders in Mendelssohn's Rondo Brillante in E flat, displaying not only digital dexterity, but true artistic feeling, and a quiet unobtrusive style quite refreshing in these "sensational"

times. Mendelssohn's "Lauda Sion"—the principal parts by Miss Amy Aylward, Miss Amy Gill, Mr. Sidney Tower, and Mr. Brereton—was rendered with much precision and effect; and vocal solos were also given by Mrs. Mudie-Bolingbroke, Miss Kate Brand, and Mr. Robert George. Mention too must be made of Mr. Charles Catchpole's Horn Solo, which was so well played as to evidence his right to the "Professors' Scholarship" which we perceive he holds. Mr. Walter Macfarren directed a highly efficient orchestra, the quality of which was successfully tested by the performance of Mendelssohn's Overture to "Ruy Blas."

SPOHR'S "LAST JUDGMENT" AT ST. PAUL'S CATHEDRAL.

PERHAPS the most effective service it has been our lot to attend was that held in St. Paul's on Tuesday, the 10th ult., when the above-named work was performed; yet the choir was not augmented as is usual on these occasions, neither was there any orchestral band, but merely the ordinary Cathedral choir, with the organ for accompaniments. The service, from a religious point of view, was so exceedingly impressive that perhaps a short sketch of it may be not only interesting to some of our readers, but also useful. On entering the Cathedral each person was presented with a printed form of service, at the beginning of which was a number of suggestions for the proper observance of Advent. After the choir had entered the chancel, Psalms I. (*Deus deorum*) and cxxx. (*De profundis*) were sung by all kneeling, then after a few versicles, &c., and two collects, followed Spohr's "Last Judgment," a work singularly beautiful and appropriate for the Advent season. Though we feel it would be distinctly wrong to criticise a service of this kind, for a service it certainly was, we must be allowed to mention those numbers which apparently produced special impressions. Among the most prominent were the following—Quartet and chorus, "Yes, every tear," and "Lord God Almighty;" the duet, "Forsake me not;" chorus, "Destroyed is Babylon," and "Blest are the departed." We must also say that the gentlemen of the choir acquitted themselves with astonishing ability; for it is so seldom that we find soloists of such distinction enter into the spirit of chorus-singing with so much enthusiasm and care, that this instance deserves notice and commendation. Neither must the chorister boys be unnamed, all the *nuances* of expression being so delicately given as to prove that their work is one of love as well as duty. The bass music was divided between Messrs. De Lacy and Kempton, and Mr. A. Kenningham sang that allotted to the tenor voice. The soprano and contralto parts were taken by Masters Whittle, Banermann, and Tresilian; and last, but by no means least, the accompaniments were played by Dr. Stainer. Few of those present will easily forget his splendidly brilliant and well-judged rendering of the Symphony in C minor, which forms such a grand introduction to the second part of the Oratorio. Our feeling at the close of this performance was that the Cathedral authorities, as well as those who usually attend St. Paul's, might be not only satisfied but proud of both organ and organist. Then followed the Collect for Advent Sunday, and so ended a service which cannot but produce beneficial results on the large and to all appearance devout congregation.

THE melancholy death of Mr. Frederick Gye, for so many years lessee of the Royal Italian Opera-house, Covent Garden, has caused a deep feeling of regret in the musical world during the past month. Mr. Gye was shooting at Dytchley, with his host, Lord Dillon, Mr. Spencer Ponsonby Fane, and Sir Alfred Horsford, when by the accidental discharge of a gun, which he held for a friend whilst he mounted a wall, he received a severe wound in the side, from the effects of which, in spite of the best medical advice and assistance, he succumbed in a few days. In early life Mr. Gye took an active part in the management of Vauxhall Gardens, which became the property of his father and Mr. Hughes, by purchase, in 1821. He was also associated with the late M. Jullien in the direction of his "Promenade Concerts," at Covent Garden Theatre; but his operatic career brought him most prominently before the public, and this dates from the time when the leading artists of Mr. Delafield's company resolved, on

the retirement of that gentleman, to carry on the Royal Italian Opera themselves, and Mr. Gye was appointed manager. The "republic" soon collapsed, and, in 1851, Mr. Gye took the entire responsibility upon himself, remaining in the difficult position he then assumed till the day of his death. His energy and resources underwent a severe trial in 1856, when, after Professor Anderson's *bal masqué*, Covent Garden Theatre was destroyed by fire. But Mr. Gye was fully equal to the emergency. Carrying on his operatic work temporarily at the Lyceum, he caused the present fine edifice to rise on the ruins of its predecessor. The new theatre was opened May 15, 1858, with a performance of "Les Huguenots," and then began a series of representations which soon made it famous all the world over. The deceased was in every respect fitted for the post he so long filled; and many with whom he was connected will severely feel his loss, not only as an operatic manager, but as an upright and honourable gentleman. The funeral, which took place at Norwood Cemetery, was attended by his sons, Mr. Percy Gye, Mr. Lionel Gye, and Captain Herbert Gye (his eldest son, Mr. Ernest Gye, not being able to return to England in time for the ceremony), and a large number of artists and others anxious to pay a last tribute to the memory of one whom they had so long known and respected.

ALTHOUGH we in England have not yet risen to the American dignity of a "piano war," yet the competition among makers is sufficiently close to ensure constant improvement, or attempt at improvement, in the quality of the "household instrument." Manufacturers of English pianos are beginning to feel the effects of the foreign competition which assails them at all points; M. Bord flooding the country with his cheap pianettes, while the great house of Steinway leaves no stone unturned in order to gain a footing for their mighty "Grands." So situated, native makers can do no other than put forth all their ingenuity and strength, and every such effort, in so far as it secures the supremacy of home productions, is a national good. We need scarcely remark that Messrs. Brinsmead and Sons have long been distinguished for attempts to improve the quality of the English piano, but they never, perhaps, approached nearer to perfection than in the instrument made for Mr. Ledger, of the *Era*, and recently shown to a number of persons eminent in the musical world. The "Grand" in question is of the largest size, and of a compass not less than seven and a half octaves, the lowest note being G, the highest C. Its peculiar merits are of various kinds. Thus the makers claim that its "*sostenente* sounding-board" is of extreme sensitiveness, and able to augment and prolong the tone in a measure beyond common. It is urged further that the casting of the iron framework in one piece gives special solidity to the structure, while the ingenious action invented by this firm, and known as the "perfect check repeater," not only secures an admirable touch, but gives peculiar facilities for the execution of rapid passages of repeated notes. But it is more interesting to observe that the strength of the framework and the exceptional dimensions of the instrument make possible a greatly increased length and thickness of string. The "pull" of the strings in Mr. Ledger's "Grand" is estimated at thirty tons—as much again as in ordinary pianos of the kind, and it need not be pointed out in what measure this is calculated to increase the tonal power. Moreover, an attempt has been made, as in the Steinway "Grands," to utilise the sections of the string beyond the bridges. Ordinarily, the wires are here deadened by listing, so that no inconvenience may arise from their vibrations. But Messrs. Brinsmead and Sons allow them to vibrate freely, having first, by means of an extra bridge, tuned them in octaves with the part of the string which receives the blow of the hammer. Thus sympathetic action is turned to account, and the power of the instrument magnified. Yet another novelty is a *sostenuto* pedal—differing materially from that of the Steinways—which enables the performer to keep the dampers lifted in connection with any given key or keys, without raising them, as the ordinary pedal does, from the whole. Not to enter into the merits of these devices, we may at once express an emphatic opinion as to the worth of the instrument. The Ledger "Grand" is a magnificent

example of English workmanship, full and brilliant in tone, capable of great expression, and having a touch which is a perfect luxury to the performer. With such a pianoforte, to say nothing of masterpieces from other makers, we ought to be able to hold our own against any kind of foreign competition; and in so far as the fact has been demonstrated by them, Messrs. Brinsmead and Sons have earned general approval.

At the meeting held on the 26th of November at the Owens College, Manchester, with the object of establishing a Manchester branch of the "Lancashire Association for the Cultivation of Music among all," the Dean of Manchester (the Very Rev. B. M. Cowie) presided; and there were also present, the Earl of Wilton, Sir Henry Cole, Dr. Greenwood (Principal of the Owens College), and several others interested in the subject. Sir Henry Cole moved:—

That this meeting approves of the preliminary steps which have been taken to establish a Lancashire Association for promoting music as an art especially useful for the general culture and recreation of all classes, and resolves that those who have already joined the Association be formed into its committee, with power to add to their number, and appoint an executive committee to frame rules and do what is necessary. This resolution was seconded by the Earl of Wilton, and carried. The Rev. Dr. Burton proposed:—

That as soon as practicable, and when the time is favourable, a School of Music be established in Manchester, where teachers may be trained for giving instruction in the public elementary schools; and that in the meantime ten scholarships shall be awarded by public competition, to be held by the music-classes already existing in the city.

Mr. W. H. J. Traice seconded this resolution, which was passed. On the motion of Dr. Greenwood, seconded by the Rev. E. P. Anderson, it was also resolved:—

That a deputation wait upon the Corporation and request that, like free libraries, public parks, and museums, music may be promoted by the Corporation, as most desirable for the general culture and recreation of the people of the city of Manchester and its suburbs.

The proceedings were concluded with the passing of a vote of thanks to the Chairman for presiding.

THE Highbury Philharmonic Society gave its first Concert on the 16th ult., at the Highbury Athenæum. This newly founded institution may be said to be still in its infancy; its first meeting having been held as recently as last October. It differs from many suburban Societies in the fact that, besides a large choir of some 150 voices, it has a nearly complete amateur orchestra, numbering between forty and fifty performers. The programme of the first concert was well selected; the principal works given being Romberg's Cantata "The Transient and the Eternal," Schumann's "Gipsy Life," Gade's "Spring's Message," Handel's "Haste thee, Nymph," and Prout's "Hail to the Chief." There were unaccompanied part-songs by E. H. Thorne and Dr. Bridge, the Conductor of the Society. The solo music was given by Miss Thornthwaite, Mrs. Schneegans, Mrs. Bradshawe McKay, and Messrs. Edward Dalzell and E. J. Bell. The instrumental selections comprised the Minuet from Mozart's Symphony in E flat, a portion of the Ballet music from Schubert's "Rosamunde," and the Barcarolle from Bennett's Fourth Piano Concerto, the solo part of which was excellently played by Mrs. Birch, the pianist to the Society. The chorus-singing was of great promise, the attack being very good. The orchestral playing was less satisfactory; but an amateur orchestra should not in fairness be too severely criticised. Dr. Bridge showed himself an excellent Conductor, and may be fairly congratulated on the success of the Society's first public performance.

A MUSICAL Service was held at Eton College on Saturday the 7th ult., at which Prince Leopold and Princess Beatrice were present. Their Royal Highnesses, accompanied by Lord Bridport, Lady Ely, and Miss Bauer, left Windsor Castle shortly after four o'clock, and drove to the college quadrangle, where they were received by the Rev. C. O. Goodford, the Provost, and conducted to the Fellows' stalls in the chapel, which was filled with a large congregation. The service commenced at half-past four, and was intoned by the Rev. F. Vidal. The anthem was Mozart's "Requiem Mass," which was sung by the united choirs of St. George's and Eton College Chapels and the members of the School Musical Society, accompanied by organ and instrumental music, under the conductorship of Mr. J. Barnby, the Precentor. Their Royal Highnesses returned at the close of the service to Windsor Castle.

Dr. Hornby, the Head Master, and most of the school authorities were present.

At the opening Concert for the present season of the Brixton Choral Society, on November 27, Dr. Stainer's Cantata "The Daughter of Jairus" and Haydn's First Mass were performed, under the able conductorship of Mr. W. Lemare. Of the Cantata, when produced at the late Worcester Festival, we spoke at length; and the favourable impression then formed we are certain will be deepened at every succeeding representation. The solo parts were most satisfactorily given by Madame Worrell-Duval, Mr. Kenningham and Mr. Tinney, and the whole of the choruses were effectively sung throughout. The Mass was also efficiently rendered, and the concert was in every respect worthy of the increasing reputation of the Society. Dr. Stainer presided at the organ at the performance of his own work, and Mr. John Harrison during Haydn's First Mass.

THE Mendelssohn Scholarship, founded in honour of Felix Mendelssohn Bartholdy, for the education of musical students of both sexes, is now vacant; and candidates who are single, and between the ages of fourteen and twenty-four, natives of, or domiciled in, Great Britain or Ireland, are invited to apply in writing to the Secretary on or before the 18th inst. In proof of what good has already resulted from this Scholarship, we may mention that Dr. Sullivan was the first and Mr. Shakespeare the second elected; the third, Mr. Corder, who has just completed his term, having given decisive proofs of his powers by some songs of rare merit, which will be shortly published, and also by the composition of an Opera for which he has himself written the libretto.

THE members of Mr. George Wells's Choir gave a performance of his Cantata, "Peace and War," at St. John's School, Hoxton, on Tuesday the 10th ult. The choruses were well sung, especially the "Lamentation Chorus of Women," the unaccompanied chorale, "The Battle Prayer," and the "Battle Chorus" (trumpet obligato, Mr. Jackson). The solos were all rendered by members of the choir. Mrs. Cox received an encore for "Tis sweet to stroll" (flute obligato, Mr. Phillips), and Mr. Seymour for "Thoughts of home." Mr. B. D. Pope sang the bass solos with spirit and effect, and was warmly received. The second part was miscellaneous. Miss Rosa Henman was the pianist, and Mr. A. H. Mathews presided at the American organ.

THE stock of Messrs. Duff and Stewart, consisting of musical copyrights and plates, was offered for sale by Messrs. Brown, Swinburne, and Morrell, at their rooms, 353, Oxford Street, on the 9th ult. and three following days. Amongst the items which brought large prices the following may be mentioned: J. L. Hatton's song, "A Bird sang in a Hawthorn Tree," £330 (Mills); "The Heather Wreath," £289 17s. (Jefferys); "Loved and lost," £241 3s. (B. Williams); "O that we two were Maying," £273 (Howard); Jules Richard's Arrangements of Popular Melodies, £490 5s. (Ashdown and Parry); and "Esmeralda," £546 (Bath). The total realised by the four days' sale amounted to £6,785.

A NOVELTY in local musical examinations has been recently tried in Gloucestershire. Responding to a desire generally expressed in the provinces, Trinity College, London, has instituted a system of local examinations in singing and pianoforte-playing, and appointed a visiting examiner, on whose report certificates may at any time be granted to efficient candidates. Professor E. M. Lott has already commenced his duties at Stroud, and examined in one week more than sixty candidates. In several cases the organ was accepted as a subject in substitution for the pianoforte.

At the Services at St. Andrew's, Tavistock Place, on November 30 (St. Andrew's Day), Purcell's Te Deum in D was performed with full orchestral accompaniment and a choir numbering 100 voices. The solos were excellently rendered, Mr. Stedman's singing of "Vouchsafe, O Lord," being especially good. Attwood's Anthem, "I was glad," and H. J. Stark's Evening Service, both with orchestral accompaniment and excellently sung, were also included in the Service, which, notwithstanding its exceptional interest, was but moderately attended.

A VOCAL and Instrumental Concert by the boys was given in the large hall, Christ's Hospital, on the 18th ult. The programme was of a very varied character, and comprised a selection from Haydn's "Creation," followed by solos, part-songs, and instrumental pieces. The several items were exceedingly well executed, and reflected great credit upon all the masters engaged in the musical training of the youthful band. The arrangements for the accommodation of the visitors were very good, and the entertainment was thoroughly enjoyed by all present.

THE Annual Concert in aid of the funds of the Orphanage of H.M. Customs was given in St. James's Hall on the 5th ult., under the direction of Mr. W. Phillips. The solo vocalists were Miss Mary Davies, Miss Orridge, Madame Ashton, Mr. Edward Lloyd, Mr. Maybrick, Mr. H. Ashton, and Mr. Frederic King. Mr. John Thomas, harpist to her Majesty, and the English Glee Union also contributed several pieces. Sir Julius Benedict and Mr. Fountain Meen were the accompanists. Every number was received with warm approbation, the recalls being numerous.

WE understand that, by the will of the late Mr. Frederick Gye, the Royal Italian Opera-house, amongst other property, has been left entirely to his family, and they have decided to carry on the Royal Italian Opera as usual. Mr. Ernest Gye, who has for some years been associated with his father in the Opera, will, with Mr. Herbert Gye, undertake the management. The season of 1879 will commence in April, Madame Patti and Madame Albani being amongst the principal artists engaged.

THE Islington Choral Association gave Bradbury's sacred Cantata, "Esther the Beautiful Queen" at the Barbican Chapel, Hoxton, on Tuesday, the 3rd ult. The principal vocalists were Miss Tavender, *Esther*; Miss Carpenter, *First Maid of Honour*; Miss Toynbee, *Zerish*; Mr. A. Bird, *King*; Mr. Sparks, *Haman*; and Mr. Butt, *Mordecai*. The chair was taken by the Rev. J. Boyle. Conductor, Mr. George Randal; Organist, Mr. W. H. Whitmore.

A CONCERT was given at the Crouch End School-rooms by Mr. Alfred J. Dye, on the 19th ult. Miss Elene Webster in Cowen's "It was a dream," Miss Helen de Valence in Anderton's "Come to me, O ye children," Mr. Stedman in Stark's "Sea Song," and Mr. Egbert Roberts in Mozart's "Qui sdegno," were much applauded. The instrumentalists were Miss Augarde (piano), Mr. Grimson (violin), Mr. Deane (viola), and Mr. Trust (cello). Mr. Dye was an efficient accompanist.

MR. A. C. MACKENZIE'S "Scherzo," which was played in Glasgow on the 30th of November, and in Edinburgh on the 2nd ult., achieved a marked success, the applause being most enthusiastic, and the composer, who conducted it, being unanimously recalled. The scoring of the work is masterly, and the ease with which it was given by the orchestra proved that it had been carefully and zealously rehearsed.

THE *Guardian* of the 11th ult. announces the death at Gloucester of the Rev. John Antes Latrobe, late Vicar of St. Thomas's, Kendal, author of the "Music of the Church," and other well-known works. Mr. Latrobe died on November 19, and was son of Haydn's friend, the Rev. C. J. Latrobe, the Moravian minister.

A GOOD word must be said for "G. R. King's Royal Duke of Edinburgh Rosin Box," a specimen of which has been forwarded to us. This box is filled with the best treble, purified, medicated rosin; and both as a cleanly and effective article will no doubt be found highly useful by violinists.

IN a paragraph announcing the decease of Mr. "William Callcott" last month, the name was wrongly printed "William Hutchins Callcott." Our obituary notice was correct, and we gladly take the earliest opportunity of rectifying the error in the paragraph.

THE Scottish Choral Society gave an excellent Concert of Scottish music at Exeter Hall on November 30 (St. Andrew's Day) before a large audience. The programme was well chosen; and the enthusiasm of the listeners proved the thoroughly national character of the assembly.

REVIEWS.

Histoire de l'Instrumentation, depuis le seizième siècle jusqu'à nos jours. Par Henri Lavoix fils.
(Paris: Firmin-Didot and Co.)

IT is scarcely a matter for surprise that although numerous histories of music and musicians have from time to time appeared, no history of Instrumentation should ever, so far as we know, have been published until the present year. It would be difficult, if not impossible, for any one who has not made a special study of Instrumentation to realise the amount of labour involved in the compilation of such a work as the handsome volume of 470 pages by M. Lavoix, which now lies before us. Not merely would it be needful to have access to an enormous mass of music, much of which exists only in manuscript, and to read, it is appalling to think, how many thousands of pages of scores, in order to collect the necessary materials; but the author must further be gifted with a prodigious memory to enable him to compare the various styles of orchestration, and to render to each composer his appropriate due.

It would be little short of a miracle were such a work as the present to be found free from errors; and, as a matter of fact, we shall have to note some as we proceed with this review: the wonder is that any one can be found who would and could undertake so herculean a task as that which the preparation of this history necessarily implies.

The origin of the present volume is due to the fact that in 1873 the Académie des Beaux-Arts announced as the subject of the Bordin prize for 1875, the "History of Instrumentation." Eighteen months only were allowed for the treatment of this elaborate subject. Two essays were sent in. That of M. Lavoix was declared the best; but as he had been unable to complete his work, which was only carried down to the time of Mozart, the Académie considered that the prize could not be awarded to an unfinished book, and decreed the author an honourable mention and a gold medal, at the same time encouraging him to complete and publish the volume. This he has at length done, and the result lies before us.

As an official in the grand National Library of Paris, M. Lavoix has enjoyed special advantages for his task. He has had constant access to one of the largest musical collections in the world. Judging from his volume, he appears also to have great natural qualifications for the work he has undertaken. His patience and research seem inexhaustible; in nearly every case he evidently gives us the results of personal investigation. His accuracy, with a few exceptions, is unimpeachable, so far as we have had the opportunity of verifying his statements; while his studied impartiality, and evident freedom from prejudice in favour of any one school or style, command our respect even where we may feel compelled to differ from the opinions which he expresses.

It is obviously impossible within the limits of a review to do anything like justice to a book so full of detail as the present. We shall therefore confine ourselves to an outline of its contents, noting from time to time such interesting facts as may present themselves.

The volume is divided into two parts, preceded by an introduction which gives a rapid glance at the nature and employment of the instruments of the Middle Ages. The first part of the work, occupying about one-third of the whole, treats of the history of musical instruments. The author traces in detail the various changes in the form of the instruments, and the periods at which such changes were introduced; and many noteworthy facts are mentioned incidentally. For example, it is interesting to learn that the violoncello was first used in the French opera in 1725 (p. 51), and that the first score in which the double bass is to be found is the "Alcyone" of Marais, produced in 1706 (p. 53). So again at p. 111 we read that it is in Gluck's Italian "Alceste" that we first meet with the *cor anglais*, and at p. 222 that the horn was introduced into the French opera by Campra (1735). The various instruments now obsolete are treated of in sufficient but not too great detail. It may be as well to note in passing that at p. 109 M. Lavoix has confounded the *oboe d'amore* and the *oboe da caccia*, and that what he says as to the notation of the former is only true of the latter, as may be

seen at once by an examination of Bach's scores. The section on brass instruments gives us a full history of the various inventions for completing their scale. The author mentions incidentally that the ophicleide was first used in the opera by Spontini, in his "Olympia," while to Wagner is due the naturalization in the modern orchestra of the bass-tuba. With respect to this instrument M. Lavoix quotes an interesting anecdote from Wagner's "Recollections of Spontini," which is worth reproducing. When Wagner was conductor at Dresden he produced the "Vestale." As a compliment to the composer, Spontini was invited to attend the last full rehearsals. The old master listened to his work, and then said to Wagner, "I have heard in your 'Rienzi' an instrument called bass-tuba; I don't wish to banish that instrument from the orchestra—write me a part for the 'Vestale.'"

The second part of M. Lavoix's volume deals with the history of Instrumentation. After a brief sketch of the early dances and ballets in Italy, France, and Germany, and a chapter on the invention and employment of the *basso continuo*, we find a very interesting account of the early Italian orchestration of the seventeenth century. The method of treating the instruments at that time was, of course, widely different from that now adopted; but the variety of the instruments used will surprise many readers. To give but one example out of many—in a sonata for instruments by Massimiliano Neri, published at Venice in 1651, there are parts for two cornets, four trombones, one bassoon, two violins, two violas, and a theorbo. It will be as well to mention that the "cornet" was, of course, not our modern cornet-à-piston, but a wooden instrument, now obsolete, belonging to the same family as the hardly less obsolete serpent. It is worthy of notice that in the beginning of instrumentation it was very much the fashion to combine the various instruments of one class into families, so to speak, using one group at a time for the purposes of accompaniment. Of this system we find traces in the scores of Bach; and it is not a little curious that Wagner in his latest work, "Der Ring des Nibelungen," has to a great extent reverted, though of course with very different effect, to the original method of treatment.

It is hardly surprising that in his notices of the earliest orchestration M. Lavoix should treat at greater length of French composers than of any others. The probable explanation is that in the National Library his countrymen are more fully represented than either Germans or Italians. In the case of one of the old German masters, Keyser, the author acknowledges (p. 253) that, contrary to his habit, he has not been able to meet with any music by this composer, and is therefore forced to rely on the judgment of others. This, however, is an exceptional case; and the industry with which M. Lavoix has studied the works of composers many of whose names are now forgotten, but who have nevertheless contributed their quota to the advancement of the science of instrumentation, is worthy of all praise.

Very interesting to the student is the elaborate analysis of the works of Lulli and Rameau given in the fourth chapter, to which we can only refer. We must also pass over the following chapter, on the predecessors of Handel and Bach, and come to that in which the orchestration of these two great masters is dealt with in considerable detail. It is a curious thing that almost the only serious mistakes we have noted in reading the volume are to be found in the account of Handel's works. A few of the most important are worth pointing out. On p. 267 we read that the orchestration of Handel's choruses was so complete that Mozart in his additional accompaniments only retouched the airs—a most absurd statement, which irresistibly leads us to conclude that M. Lavoix has never seen Mozart's scores of either the "Messiah" or "Alexander's Feast," both of which are printed. An even more amusing mistake is found on p. 270, where, in speaking of Handel's use of the organ, our author says that "the stops of the sacred instrument take part in the instrumentation in a special manner, as in the 'Dettingen Te Deum,' where the full sounds of the 'Principal' contribute much to the general sonority of the piece." As a matter of fact, the part marked "Principal" in Handel's score is not the organ part at all, but that of the third trumpet. It is in "L'Allegro," not in the Coronation Anthems (as stated

by M. Lavoix) that the contrafagotto is introduced; and in "See the conquering hero comes" it is horns, not trumpets, that are found in the score. The analysis of the scores of Bach, on the other hand, is, so far as we have tested it, of remarkable accuracy. With Bach and Handel we reach the end of what we may call the old school of instrumentation. In the concluding lines of his chapter on these composers M. Lavoix says:—

Placed thus in the first half of the eighteenth century, Bach and Handel mark the separation of the two epochs; after them the orchestra will only be enriched in a very small degree with regard to the number of instruments; but it is in their employment that an entirely new art will be revealed.

The second of the "two epochs" referred to in the above quotation, is that which extends from Haydn to our own time. The treatment of this part of his subject must in one respect have been easier to our author than that of the earlier music, in so far as his sources of information were more readily accessible; but owing to the greater complexity of the modern orchestration, the comparison of the styles of various masters would yet be far from a light matter. M. Lavoix's sound judgment shows itself very conspicuously in this part of his work; indeed, there are but few of his opinions from which we should be disposed to differ.

The chapter on "The Symphony in Germany" is one of the most valuable in the book. Commencing with Haydn, M. Lavoix justly remarks, that more than any other composer he invented instrumental colouring; that he was the first who gave the modern orchestra its present constitution, discarding many of the instruments which before his time had been in use, but which with the modern system of instrumentation would be an encumbrance rather than an advantage. Mozart's orchestration is to be studied in his grand operas rather than in his symphonies; though M. Lavoix quotes from Köchel several curious specimens of instrumental combination. Mozart was the first who seems fully to have appreciated the resources of the clarinet, though in his treatment of this instrument he was subsequently surpassed by Weber.

Of Beethoven our author says that he was the first to individualize each instrument of the orchestra. We note, as we read, an inaccuracy in the statement that the Symphony in A (No. 7) contains parts for two trombones (p. 296). French musicians in general seem (so far as our experience goes) so apt to underrate Mendelssohn, that we are very glad to find so just and enthusiastic an appreciation of his orchestration as that given on pages 307, 308, which, did space allow, we should willingly quote. We are surprised to find the name of Schubert altogether omitted. His instrumentation is so characteristic and so individual, that we can only infer that M. Lavoix does not know the Symphonies in B minor and C major, the "Rosamunde" music, or the Mass in E flat. The author is very just in his strictures on Schumann's orchestration, which he characterises as heavy and dull, adding, with great truth, that "when hereafter justice is rendered to the talent of Schumann, it is as an inspired poet, as a bold and often happy harmonist, but certainly not as a colourist, that he will rank among the great composers of the modern school."

Our notice of this, to us at least, truly fascinating volume has already extended to such a length that we must pass hastily over the chapters which still remain to be noticed. An excellent analysis of the orchestration of the operas of Gluck and Mozart is followed by some remarks on the influence of these composers on modern music. We next have a sketch of the progress of the orchestra in France from Rameau to Rossini. The list of the composers whose works are noticed in more or less detail in this chapter may help our readers to form a slight idea of the amount of labour involved in the preparation of the present volume. M. Lavoix speaks (evidently from personal knowledge) of the scores of Grétry, Monsigny, Dalayrac, Nicolo, Philidor, Gossec, Salieri, Sacchini, Cherubini, Méhul, Lesueur, Catel, Spontini, Berton, and Boieldieu. We can only quote one point. He mentions (p. 342) that Spontini was the first to introduce the modern system of orchestrating by large masses, whence no doubt results greater sonority, but also in the long run inevitable monotony. The following chapter, on the Italian orchestra before Rossini, chiefly

proves to us how little skill in instrumentation the larger number of Italian composers possessed. The simple explanation is to be found in the fact that they looked upon the orchestra as nothing more than an instrument for accompanying the voice, and therefore always relegated it to a subordinate position. After an interesting analysis of Beethoven's "Fidelio" and the operas of Weber, with remarks on colour and romanticism in dramatic music, we reach one of the most elaborate chapters of the work—that devoted to Rossini and Meyerbeer. This occupies forty-five pages, and the details as to the orchestration of "Guillaume Tell," and of the grand operas of Meyerbeer, are of much value to the student. A chapter on the modern dramatic orchestra in France (Auber, Hérold, Halévy, Félicien David) succeeds; of which we would remark that M. Lavoix hardly appears to us to fully appreciate the exquisitely polished and often most piquant instrumentation of Auber. The works of Berlioz are next examined in detail, and justice rendered to one of the most original thinkers, and undoubtedly one of the greatest colourists of modern times; while in the final chapter on contemporary instrumentation, a careful and unprejudiced examination of Wagner's scores is to be found. Most Frenchmen entertain such a bitter hatred of the composer of "Tannhäuser" that it is pleasant to read M. Lavoix's opinion of him. His words are (p. 456):—

A musician powerful and full of passion, possessing in the highest degree the science of effects of harmony and instrumentation, endowed, whatever one may say, with remarkable richness of melody, Richard Wagner is incontestably the first musician of our age.

The scores of the "Ring des Nibelungen" are analysed at some considerable length, and this portion of the work will interest the numerous readers for whom the price of the scores themselves would be prohibitory. It is singular that not a word is said in this chapter of three great German composers of the present day, whose instrumentation is, to say the least, worthy of mention. We do not find the names either of Liszt, Brahms, or Raff—all of them great colourists. It is probable that their works have hardly yet made their way into France.

In taking leave of M. Lavoix's most valuable work, we can only express the hope that at no distant time an English translation may be published. We have said enough in our notice to show that it is no less interesting than instructive, and in conclusion cordially recommend it to the notice of musicians.

Fior d'Aliza. Opéra en quatre Actes. Tiré du Roman de A. de Lamartine. Par MM. Carré et H. Lucas. Musique de Victor Massé. [Paris: Choudens.]

AFTER experience of M. Massé's "Paul et Virginie," it may appear superfluous to ask attention for another work from the same pen. But a composer can neither be made nor marred by a single effort. It is true that "Paul et Virginie," though not deficient in striking numbers, has radical defects, and there is little chance of its obtaining a permanent place upon our lyric stage. That however is no reason why M. Massé's other productions should be included in a wholesale condemnation. Rather should it incline us to a patient and impartial examination of their claims, in the hope of finding something able to redeem the credit of the composer, and prove that the measure of reputation he enjoys rests on a basis of fact. Without further preamble, therefore, we turn to M. Massé's setting of the libretto founded upon Lamartine's touching romance.

Readers of French literature will remember "Graziella," and at once recognise in it the materials of a charming pastoral opera full of strongly dramatic situations, and actuated by the purest feeling. True the story is, in its elements, an old one—as old as woman's unselfish devotion to the man she loves. It presents us with another "Fidelio," and illustrates not less strongly than Beethoven's Opera the justice of high Heaven, who guards the innocent and punishes the guilty. But while all this in Massé's work is familiar, the scenes, incidents, and details are so fresh and charming that we welcome it as an old friend with a new and attractive face. The beginning of the Opera is delightful in its rustic sweetness and joy. After an overture which reproduces some of the more significant themes in the body of the work, including a Saltarello, we see the cottage in which *Fior d'Aliza* dwells with her

parents, *Antonio* and *Magdalena*, under the shadow of a huge and favourite chestnut-tree. Within, the maiden is singing gleefully; and from without, *Geronimo*, a young peasant who has always associated with her on the footing of a brother, answers in kindred strains. Then follows a simple air for *Fior d'Aliza*, "O mon doux ami," based entirely on a tonic or dominant pedal, with a distinctive *musette* accompaniment. The young people meet, and an important duet ensues as a matter of course. They speak of their mutual happiness in unaffected strains, till at length *Geronimo* ventures to tell his companion why she is so glad. This he does in an Andantino cantabile, "Sais-tu pourquoi tout rayonne en ton âme?" marked by considerable grace and fervency of expression as well as melodic beauty. "It is love," says the young man, "that lights up thy soul;" and she naively answers, "Love, sayest thou?" as not wholly comprehending the purport of the remark. In all this, as need scarcely be pointed out, we have an anticipation of "Paul et Virginie." After the duet comes an air for *Hilario*, a good monk who collects alms for the poor of the neighbouring monastery. The worthy brother sings of his "house" and his duties with considerable unction and appropriate sedateness. He is on good terms with himself and all around him; which happy state of things the music, by its easy flow, well reflects. Arrived at the house of *Antonio*, the monk bestows something like a blessing upon the venerable chestnut-tree, commencing a quintet with the four inmates of the cottage, who are nothing loth to join in so agreeable a theme. "O vieux châtaignier! arbre centenaire," exclaims *Hilario*, the others answering, "Puisses-tu, respecté de la hache et du temps, reverdir encore dans cent ans?" The quintet is short and unpretending, but quite in harmony with the occasion and subject. So far the Opera is an idyll all redolent of the flowers of Eden, but in the finale of Act I., which we now reach, the genius of evil makes his appearance. Four woodmen enter, armed with axes, and announce that their errand is to cut down the tree. This purpose they state in a brusque and rhythmic two-part chorus, at the close of which *Antonio* pleads for his favourite in the true spirit of a well-known English song, while his wife invokes the name of the Madonna. But the woodmen are under orders, and simply repeat their chorus. Then *Geronimo* speaks to the effect that it will be the worse for the first man who lifts axe against the venerable trunk. At this crisis a diversion occurs. *Fior d'Aliza*, who has wandered away, shrieks for help; *Geronimo* runs in the direction of her voice, a shot is heard; and presently the young fellow returns, avowing that he had killed a man who dared to offer insult to his "sister." The victim is a captain of gendarmes, whose love had been rejected by *Fior d'Aliza*, and who in revenge had purchased the cottage of *Antonio* that he might, as landlord, rightfully cut down the tree. *Geronimo's* act excites the greatest alarm among his friends, not without reason. The gendarmes appear on the scene; and the act closes with a long *ensemble* expressing the wrath of the officers at the loss of their leader, the dismay of the onlookers, the anguish of the culprit's parents, and the mutual devotion of the lovers. In this concerted piece M. Massé takes care to keep within his depth. The music is not complicated, nor does it aim at very original effects, but at the same time it fairly expresses the conflicting emotions of the scene, and brings down the curtain with *éclat*.

The second act opens with a recitative and air for *Fior d'Aliza*, full of the trouble that has come upon her. We regard the air, "Hélas, à cette heure triste et suprême," as one of the most expressive and charming in the Opera. Its structure is very simple, but throughout it is instinct with true feeling. At the close of the song, the maiden declares that a ray of hope has come to her. She receives, as she fancies, an order from Heaven to save her lover; the music, like herself, suddenly becoming animated. We now reach the close of day, and the unhappy parents of *Geronimo* prepare to take such rest as they can. Their duet, after the orchestra has played a suggestive Allegretto malinconico, is a little dreary, but we forget the fact in the interest of the subsequent scene. *Fior d'Aliza* has assumed the dress of a *pifferaro*, and prepares clandestinely to leave the cottage while the old people are asleep. But *Antonio* awakes, and strenu-

ously opposes her departure. Vainly does the young girl speak in passionate accents of her divine mission. The father is obstinate till *Hilario* interferes, and in a well-written and impressive solo bids him submit to the will of Heaven. Then follows an *ensemble* which ends the scene. We are next shown a country-road, and hear the sound of merry rustic music. Peasants are returning from market singing gaily of their gains. They pass from sight, and, next, *Fior d'Aliza* appears, foot-sore and exhausted. Falling down by the wayside, she appeals to the Madonna for help in a touching air, "O Madone, douce et bonne." This is one of the gems of the work, and is quite equal to expressing the pathos of the situation; in fact, it is a thoroughly "safe" number. The prayer ended, *Fior d'Aliza* remains by the road, along which now comes, in happy contrast, a wedding procession, with cheerful marriage music. A quaint chorus, the male voices keeping up a "La, la, la," brings the revellers to the spot where the poor *pifferaro* lies, and the bridegroom and bride are soon bending over the unconscious wanderer. Opening her eyes, *Fior d'Aliza* sees in the veiled form of the latter the Madonna come to her help; but soon the attentions of her new friends revive her to a sense of the actual situation, and she receives as another revelation from Heaven the news that the wedding feast is to take place in the apartments of the jailer who has *Geronimo* in charge. "C'est un secours du ciel," she exclaims, as the orchestra repeats the theme of her prayer. Gladly the poor heroine accepts an invitation to play and sing at the feast, and the procession moves on to a repetition of the marriage chorus. In the treatment of this situation there is no great force, M. Massé not being a *strong* composer. But there is propriety, and one cannot but recognise a certain fitness between the pastoral character of the surroundings and the unaffected nature of the music.

The third act opens in *Geronimo's* prison, where we meet *Fior d'Aliza* and her new friends once more. Again all sing the praises of the married pair, whose aged relatives have a strain to themselves (in imitation of the old men's chorus in "Faust"), referring chiefly to the pleasures of the table. The jailer answers with grim humour, expressing sorrow that his guests had not committed some crime in order that he might detain them. Another *ensemble*, combining the two themes previously heard, brings this joyous opening to an end; and then *Fior d'Aliza*, as the feast goes on, wonders where her lover is immured. She is in no mood for singing, but, at the request of the bride, strikes up a gay Saltarello, the subject of which appeared in the Overture. It is a thoroughly characteristic piece, and as piquant as quaint. The song finished, the singer is thanked; and then, with a charming little chorus of gratitude to their host, the bridal party breaks up. But *Fior d'Aliza* contrives to remain, and we now see her endeavouring, like another *Fidelio*, to discover the dungeon in which her lover lies. This she does, like another Blondel, by playing on her *cornemuse* the theme of the duet which opens the first act. *Geronimo* answers in passionate delight, taking up the theme and calling on her to burst his bonds, that they might once more wander free among their native mountains. Here M. Massé shows considerable intensity of expression, and, though limiting himself to a subject already heard, fairly achieves his object. But a fresh character appears on the scene. *Piccinina*, a gipsy girl, is an inmate of the prison, and has fallen in love with *Geronimo*. She is but half-witted, but there is method in her madness, as subsequently appears. First, however, she sings a wild song, "Ma mère était bohémienne"—one of those characteristic effusions with which Bizet's "Carmen" has made our public familiar. We now enter *Geronimo's* dungeon, and hear the prisoner reassuring himself that the voice of *Fior d'Aliza* was not a dream, while *Piccinina* occasionally breaks in with a snatch of her gipsy melody, like *Azucena* in "Il Trovatore." The heroine is also present, unobserved in the gloom, and her expressions of love, hope, and fear mingle with the utterances of the others. For a time she hesitates to approach, but when *Geronimo* complains of thirst, she—again "Fidelio"—hastens to his relief, and is recognised. An outburst of affection ensues, while across the joy and hope it expresses the half-witted gipsy throws a dark shadow by croning of the death awaiting *Geronimo*, whose

fate seems sensibly approaching as, to the strains of a solemn march, an official enters and reads a decree of condemnation. Upon the agony of the lovers, the pity of the other prisoners and the stern comments of the officers, *Piccinina* intrudes again with her wild snatches of song. But the gipsy has an object, and contrives to bid the condemned man still hope. Upon this situation the curtain descends.

The last act begins with a largely developed air for *Geronimo*, "De tout serment la mort cruelle nous délie," the interest of which is not great. An amend is made however in the next scene. *Fior d'Aliza* appears, with the monk *Hilario*, who reminds us of "Les Huguenots," by uniting the lovers in marriage, though death awaits the bridegroom at the door. The music here is fittingly earnest, solemn, and dignified, while in the duet, "O cher époux," which follows, M. Massé puts out all his strength. A finer number the work does not contain, nor one more distinguished by dramatic and musical interest. The day of execution dawns, and the lovers greet its light with sighs and tears. Not so *Piccinina*, who, under the window of the cell, warbles once more her Bohemian ditty. But once more she does it with a purpose. She has loosened the bars, and *Geronimo*, free to escape, promptly disappears, leaving *Fior d'Aliza* behind. Now we reach the crisis of the story. Our heroine hears the tramp of the soldiers coming to conduct their prisoner to death. His flight will be discovered before there has been time to get clear away, so, with noble self-sacrifice, *Fior d'Aliza* puts on the condemned robe in order if need arise to suffer in her husband's stead. As she does so, we are again reminded of "Il Trovatore" by the "Miserere" of the monks chanted outside—a solemn strain sung in unison and capable of impressive effect. The scene changes to a place of execution, and we hardly know whether more to pity the doomed heroine or to marvel at the blindness which cannot detect her pious fraud. She is about to suffer when, happily for our opinion of *Geronimo*, he hastily enters, stricken with remorse for having abandoned his spouse. The spectators, in energetic tones, demand mercy; but the officials are stern, and again prepare to carry out the sentence, this time on the proper victim. Happily, *Fior d'Aliza's* faith in Heaven is justified. *Hilario* appears with a pardon from the sovereign, and the Opera closes with a brief but triumphant chorus.

Looking back upon the entire work, it is impossible not to see that the libretto has been indifferently made. Most of its chief incidents are stale, and the final scenes are clumsy while violating probability to an unusual degree. Nevertheless the story has an undeniable charm, due to the nobility of the feeling it chiefly illustrates, the idyllic simplicity of its prevailing life, and the happy contrasts it affords. As regards the music we can only say that, though never great, it rarely fails to be expressive and appropriate. "Fior d'Aliza," it may be added, was first performed at the Opéra-Comique, February 5, 1866.

Advice to Singers. By a Singer. [W. Reeves.]

We are glad to see that the author of this treatise does not profess to issue a few pages of printed rules by which a student can teach himself to sing; indeed it must in justice be said that, so far from this, he boldly tells his readers that it is utterly impossible to become a good vocalist without the aid of an experienced instructor. We are inclined however to doubt the truth of the following sentence: "At the same time there are points which a master would not feel called upon to speak; nor would he (except perhaps in the course of a very long period of training) be likely to touch on many matters which, though closely connected with the life or business of an accomplished singer, yet lie rather outside the province of the voice-trainer." Unquestionably a mere "voice-trainer" might never lead his pupil to consider any of the many subjects belonging to the singer's art save the proper method of producing vocal sounds; but such a person is not worthy of the name of a teacher, and we cordially welcome works as thoughtful as that under notice in the hope that they may open the eyes of those who engage "professors" of singing to the small amount of capital in the shape of general musical culture upon which too many of them trade. Whoever may be the author of the

"Advice" so modestly put forth we are quite certain that if he be not a "singer" already known to the public he is in a fair way of becoming one; for what can be more sensible artistic counsel than the following: "The student must be prepared to exercise a good deal of self-denial; to put aside all notions of self-merit for a long time to come; and to be humble, and ready to take a hint from any source. Whatever merits he may have at starting are certainly not due to his own skill; they are simply natural gifts, and the better they are the more is there for him to learn in doing justice to them. Let him not waste time in admiring what he is, or has done; but let him keep all his energy for what he may yet be, and for what he has yet to accomplish." We have nothing whatever to say about the soundness of the advice respecting the habits and diet of the vocal student, especially that on early rising, exercise, and dress; but when directions are given for the proper management of the hair, and we are told to avoid "pomatus, washes, and greasy messes of every kind;" if a moustache is worn not to "cut it straight across the lip, but to train it right and left;" and are informed that when we take a warm bath we should "not have it hot, but simply warm, and, of course use soap with it," we feel inclined to ask whether all these salutary maxims are more necessary for a vocalist than for any other person who desires to make himself acquainted with the usual sanitary laws. When we come to the real "advice to singers" the remarks are excellent, many of those on the due pronunciation of words being evidently the result of a careful study of the subject. We quite agree with the observation that "the words of a song are as much worthy of the singer's study as the music, that is if the song is worth singing at all." The following paragraph too is worthy of attention: "In pronouncing consonants be careful to give each its due value, but without exaggeration. Be especially particular to sound the last letter of each word distinctly. But take care to avoid adding a slight sound (as of an *e* mute) after the final letter; for instance, do not say 'When other-*e* lips,' &c., or 'Bright-*e* days,' and so on." The common trick of prefixing a sound of "n" to the first word of a song or passage in singing, our author truly says arises from "a kind of nervous feeling of the teeth with the tongue, as if to make sure that all is right for a start;" and the instance that he gives of an aspiring youth beginning a well-known song thus: "Nwaft her Rangels Nthrough the sky" is by no means unlike what we have ourselves heard, except that the last word should be "skies," which is too often transformed into "ske-ies." The observations upon the real quality of a voice, as distinguished from its compass, will be found extremely useful to amateurs, as many persons are deceived in this important matter by the power of going "up very high" or "down very low," and will often scarcely believe those who tell them the truth. "Let it be stated once for all," says the author of this treatise, "singing cannot be taught in twelve easy lessons, and can scarcely be acquired in one hundred very severe lessons. Therefore distrust at once any one who holds out so tempting a bait to you; remember that there is no 'royal road' to singing, any more than there is to the acquirement of any other art; and the person who tells you that he can teach you to do without trouble that which costs great artists the study of a lifetime, proclaims himself, *ipso facto*, to be a humbug." To these plain truths we have not a word to add.

An Elementary Course of Vocal Music upon the Galin-Paris-Chevé Method.

[London: Bullen, Paternoster Square.]

THE signs of revolt against the old musical notation are multiplying. Neither for voices nor instruments does it seem to be accepted as satisfactory. Popular vocal classes and students bound down to the pianoforte by custom established groan as they fag through keys with sharps and flats, and, whilst they meekly obey their master, have an indistinct but rapidly growing notion that music should not and need not be so difficult, but that it is kept so to suit the traditions of instructors. The way of escape is obviously the *vocal*. The voice may follow at once a rational notation, and whatever is irrational can be kept well out of sight. Hence we have the "Tonic Sol-fa" system, with its thousands of adherents. But long before

the "Tonic Sol-fa" system was heard of the "Galin-Paris-Chevé" system was in full career. In the sixteenth century a numerical notation was, we believe, *invented* by Pierre Davantes. A hundred and thirty years ago Jean-Jacques Rousseau proposed that the seven notes of the key should be signified by figures—from 1 to 7. The invention lapsed, but was revived and improved, forty years or so after Rousseau's death, by Galin; was added to by Paris and by Chev  ; and is now the highly successful method for popular vocal tuition throughout France. We will attempt very briefly to describe it.

The *tonic* is always 1, whatever the key, when major, and the six other notes of the key are 2, 3, 4, 5, 6, 7. These represent the *medium* octave for voices, the octave above or below being shown by a dot above or below the figures. In the *minor* key 6 takes the place of 1 as the *tonic*. Sharps and flats are indicated by a short line through the figure—from right to left for sharps, and from left to right for flats. The length of note is indicated by a large dot for *prolongation*, and by a nought for "silence." The division of the unit is "binary" or "ternary," and this again may be "binary" or "ternary," the proper direction being placed above. The figures and signs of prolongation or silence appear according to the rhythm, and a thick horizontal line over them shows how they are grouped.

The "Galin-Paris-Chev  " method is excellent for popular singing-classes, and is moreover very "workable," for any printing office can set up music on the plan; but we confess that it is not very satisfactory as an *ultimate* notation, even for *vocal* music; and for *instrumental* music it avows its incompetency. Must the notation of the future have two divisions—one for vocal, one for instrumental music? The multitudinous and fast-increasing pianists are still left out in the cold.

My Father. A Home Song. Words by the late Miss Lilla C. Composed by Sir R. P. Stewart, Mus. Doc. [Novello, Ewer and Co.]

WHEN words of this character are treated by a musician like the Professor in the University of Dublin, instead of by the mawkish song-makers who have latterly brought what may be termed "domestic music" into contempt, we may expect a really sympathetic and earnest composition, which can be welcomed in the home circle, and listened to by artists with pleasure. In every phrase throughout his song the composer has evidently felt how deeply its import may be impressed upon the listener by music which seems to spring rather from the warm heart than from the cold skill of the writer; and although a good singer will be required to do the piece full justice, amateurs with but limited vocal resources will find that they can produce more effect in this song than in most of the conventional effusions of the day. The melody throughout is both attractive and appropriate; the changes of key, although frequent, are always most happily expressive of the words; and the harmonies and accompaniments in true character with the nature of the composition. May we suggest, however, that the *F* in the last chord of the second bar should be *G*? We have always considered that this is the chord of the augmented sixth on the minor sixth of the scale—with a perfect fifth (in olden times known as the "German sixth")—and do not like to have our ideas disturbed without a very sufficient reason.

Four-part Songs. Edited, and with an accompaniment (*ad lib.*), by Berthold Tours. Composed by Felix Mendelssohn-Bartholdy. [Novello, Ewer and Co.]

FOR the first time Mendelssohn's "Four-part Songs" for mixed voices, and also those for men's voices only, are issued in one volume handsomely bound, and at a price which will place them within reach of the numerous lovers of these well-known beautiful compositions. We have often heard inquiries for the whole of this composer's vocal part-music; but they have hitherto been so scattered about that it was necessary to purchase many books before a complete collection could be made, and it was a wise step therefore to publish them in the present form. The words, too, appear to have been carefully supervised, and the best only selected, regardless of the translator; so that in every song the verses go as smoothly to the music as if they had been those originally set by the composer. The work has been most carefully edited, and the pianoforte part, for use

at practice only, has been added by Mr. Berthold Tours. It should also be mentioned that the volume for mixed voices, and that for men's voices only, can be had separately; the songs for mixed voices being also printed in a still cheaper edition without accompaniment. All the songs can be had in the usual separate form.

A Second Set of Sixty Voluntaries. Arranged for the Harmonium; by J. W. Elliott. [Novello, Ewer and Co.]

THE selection, as well as the arrangement, of these Voluntaries should ensure for them an extensive sale amongst the many amateurs of the instrument for which they are especially designed. Mr. Elliott has so legitimately earned for himself a right to be respected as an authority upon the subject of Harmonium music that performers may safely trust themselves to his guidance; and as the writers drawn upon in this collection include the names of such composers as Beethoven, Mendelssohn, Mozart, Handel, Sir Sterndale Bennett, Sir John Goss, Joseph Barnby, G. A. Macfarren, Sir Julius Benedict, Arthur Sullivan, Berthold Tours, Charles Gounod, Dr. Stainer, and others of equally high reputation, the book may be conscientiously recommended to all who desire to possess a variety of short and really good Voluntaries which shall not too severely tax the performer.

The Baby's Bouquet. A Fresh Bunch of Old Rhymes and Tunes. Arranged and decorated by Walter Crane. Cut and printed in colours by Edmund Evans.

[London and New York: George Routledge and Sons.]

REALLY if such charming little books as these are prepared for the juvenile members of a family, instead of having the children brought down for a treat into the drawing-room, the grown people will of their own accord walk up into the nursery; for the artistic eye can see beauty in small as well as large things; and anything in better taste or better executed has rarely been issued than the "Bunch of Old Rhymes and Tunes" now before us. The illustrations are quaint and fanciful in the extreme, the music appropriately simple; and we cannot imagine a more welcome New Year's gift than this handsome little volume of rhymes, some few of which, by the way, are in German and some in French, but all familiar as "household words" to baby ears.

The Professional Pocket-Book, or Daily and Hourly Engagement Diary for 1879. [Rudall, Carte and Co.]

THIS useful little Pocket-book seems now so established in favour with musical professors, that we need add but little to our former commendation of its contents. It is published, as usual, under the immediate direction of Sir Julius Benedict. As the dates of some of the concerts during the season are given, it seems a pity that the Birmingham Festival should not be mentioned, as it has been for some time fixed to commence on August 26.

The Office of the Holy Communion. Set to music by Alfred J. Eyre. [Novello, Ewer and Co.]

THIS is an ambitious service, and will be found worthy to be placed on the lists of our very best Cathedral or other choirs. It contains much excellent writing for both voices and organ; indeed, the accompaniment may be said to be somewhat elaborate. We fail to see why the "Et Incarnatus" should have been set to such a very pastoral-like theme; however, excepting this, we have nothing but praise and encouragement for this young composer.

Missa Sancti Laurentii. By Rev. R. W. Brundrit, M.A. [Burns and Oates.]

WE are unable to say much in favour of this composition. The Kyrie raised our hopes and led us on to expect further pleasure, but the following numbers are comparatively of little musical value. The Mass, however, is very easy to sing, and may possibly find favour in some churches; but surely the highest kind of art in music should be used in this the highest act that man is capable of performing.

Offertory Sentences. By J. T. Field. [Novello, Ewer and Co.]

GOOD settings of the above are not very numerous, and choirmasters who are beginning to tire of those they have in use will be glad to make acquaintance with Mr. Field's new publication. The music is certainly of a good classical vein, melodious and charmingly varied.

FOREIGN NOTES.

THE first of a series of what are styled "Festival Concerts" took place on the 17th ult. at Paris, with the co-operation of MM. Gounod, Massenet, Saint-Saëns, and Vincentini. The locality selected for these special performances (of which one is to be given every month during the winter) is the largest covered hall for monster performances in the French capital, known as the Hippodrome. The number of auditors on the occasion referred to is estimated at over 15,000, and the undertaking has thus far proved a complete success. The acoustic arrangements of the vast building are said to be excellent. The programme of the interesting Concert will be found in our usual appendix.

At the Grand-Opéra performances of M. Gounod's "Polyeucte," although not of such frequent occurrence as heretofore, are still continued. M. Saint-Saëns's new Opera, entitled "Etienne Marcel," is to be performed for the first time during this month at the Grand-Théâtre at Lyons, the event being looked forward to with much interest. It is also stated that M. Massenet has undertaken to write two operatic works, one being destined for the National-Opéra, and the other for the Opéra-Comique. The two last-named composers were both candidates at a recent election for a membership of the Académie des Beaux-Arts in the room of François Bazin, when M. Massenet obtained a majority of five votes. According to the *Revue et Gazette Musicale*, M. Massenet is the youngest artist who ever entered that distinguished body, he being only thirty-six years of age.

A score edition of the Marquis d'Ivry's successful Opera, "Les Amants de Vérone," has just been published. It is dedicated to His Royal Highness the Prince of Wales.

A project has been submitted to the consideration of the Town Council of Paris advocating the founding of a popular lyrical stage to be subsidised from the municipal funds. The projected establishment is to have the right of performance of the entire *répertoire* of the Grand-Opéra, which is also to furnish the solo performers. At least twice during the year free Sunday afternoon representations are to be given. The Châtelet and the Gaité Theatres are pointed out as offering suitable localities for the proposed Théâtre-Lyrique Populaire.

It is stated that the receipts of the Official Concerts held in connection with the recent International Exhibition at Paris exceeded the sum of one million francs.

M. Ambrose Thomas's Opera "Mignon" has lately been produced for the first time at the Royal Theatre at Lisbon with great success.

There has been no absolute novelty in the *répertoire* of the Royal Opera at Berlin, performances of special interest having been those of Weber's "Oberon" and of Wagner's "Meistersinger." At the Kroll'sche Theater, where a season of Italian Opera is just now being carried on, the first appearance last month of Madame Adelina Patti has been the signal for the display of immense enthusiasm on the part of the otherwise phlegmatic Berliners, and the house is crowded each night that she performs. Herr Ferdinand Gumbert, the well-known critic of the *Neue Berliner Musikzeitung*, in a eulogistic notice on the *diva's* singing in "Il Barbiere" and "Lucia di Lammermoor," says: "The fact of her having recognised at once the change in the character of her voice which in the course of time had taken place, and of having, with true musical instinct, modelled her general style and her choice of *floritura* passages accordingly, is in itself a sufficient proof of the genius of the artist. In the realm of song Madame Adelina Patti will figure for all time as one of its most brilliant representatives."

M. Lecocq's Operetta "Le Petit Duc" was brought out at the Friedrich-Wilhelmstadt Theater, at Berlin, with a German version of the libretto, and is said to have been well received.

In spite of the almost universal complaint of "hard times," the flood of concerts both in the Prussian capital and other centres of musical life in Germany is running high, and the journals are filled with notices of performances both at regular institutions and of travelling virtuosos whose number appears to be steadily increasing every year. Among the latter may be mentioned the

Spanish violinist, Pablo de Sarasate, who is just now engaged upon what may be described as a triumphal tour through Fatherland.

Marchetti's Opera "Ruy Blas" is in course of preparation at the Court Theatre of Dresden.

Lortzing's Opera "Undine" has recently been produced in the Flemish language at Brussels.

M. Louis Brassin, the eminent Belgian pianist and professor of the Brussels Conservatoire, has extended his present concert *tournee* to St. Petersburg, where his exceptional attainments met with a most flattering appreciation.

A second edition has just been published of Herr Karasowski's "Life of Chopin" (Friedrich Chopin, sein Leben und seine Briefe), condensed into one volume, but containing some additional hitherto unpublished letters of the Polish composer. The interesting work has been reviewed in this journal.

The concluding drama of Herr Wagner's famous Tetralogy, viz., "Götterdämmerung," is in active preparation at the Imperial Opera at Vienna, and will be brought out in the course of this month. The establishment in question will thus have completed the *mise-en-scène* of the entire work.

Whenever, within the last few years, we have had occasion to refer to the appearance in public of Madame Pauline Lucca it has been in connection with a performance given in aid of some charitable institution. Her periodical visit of late years to the Austrian capital has invariably been marked by the humane use thus made of her exceptional talents—a fact which has again been illustrated by the recent appearance of the lady in the part of *Selica*, in Meyerbeer's "L'Africaine," at a performance of that Opera at the Imperial Court Theatre, for the benefit of the pension fund of that institution. Her impersonation of the character, which has long been associated with her name, met with the most enthusiastic demonstrations on the part of the audience.

Notwithstanding the frequent performances at Vienna of Herr Wagner's latest music dramas, it would seem that a section of the Viennese public still regards the music of the stern reformer with some distrust, preferring at any rate to have the message he has to convey broken to them "gently." The following is the programme of a "Wagner-concert" recently held at the Austrian capital and vouched for by the *Neue Berliner Musikzeitung*: 1. Prelude to "Lohengrin;" 2. Valse by Strauss; 3. Duet from "Flying Dutchman;" 4. Polka by Strauss; 5. Air from "Tannhäuser;" 6. Valse by Strauss; 7. Entr'acte music from "Lohengrin;" 8. Mazurka by Strauss; 9. Overture to "Rienzi;" 10. Finale from "Tristan und Isolde;" 11. Valse by Strauss; 12. March from "Die Meistersinger." This remarkable concert, we should add, was held under the direction of Herr E. Strauss.

A niece of Franz Schubert, Mlle. Caroline Geissler, played with great success, at the recent Hummel Festival held at Pressburg, the pianoforte part of that composer's Sextett in D minor.

We have been requested to correct a statement which has made the round of foreign journals, and had also found a place in these columns, to the effect that the performance of M. Leo Delibes' Opera "Le Roi l'a dit" had been prohibited at Copenhagen "on political grounds." The work, it appears, was produced several times at the Danish capital, and met with a very good reception.

In a recent issue of our esteemed French contemporary the *Revue et Gazette Musicale* a notice occurs of the death, in November last, of "Albert Methfessel, the well-known composer of songs." We are not aware of two "well-known" composers of that name, whereas he who made that name famous in Germany by his truly national songs died in March, 1869, at the mature age of eighty-five.

The death is announced, at Pisa, of Marco-Aurelio Zani de Feranti, whose literary contributions to the *Revue Musicale Belge* and *La Belgique Musicale* were once much esteemed. He was born at Bologna in the year 1800.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—First Concert du Conservatoire (December 1): Symphony, in D (Beethoven); Fragments from "Elijah" (Mendelssohn); Andante and Intermezzo from Symphony in A minor (A. Holmes); Fragments from "The Seasons"

(Haydn); Overture, "Le Carnaval romain" (Berlioz). Concert Populaire (December 1): Symphony, "Eroica" (Beethoven); "Sadko," Symphonic Poem (Rimsky-Korsakoff); Symphony, E flat (Mozart); Andante con variazioni, Op. 47 (Beethoven); Scherzo for pianoforte and orchestra (H. Litolf); Invitation à la valse (Weber). Châtelet Concert (December 1): Oratorio, "Paradis Perdu" (Dubois). Concert Populaire (December 8): Symphony, in F (Beethoven); Ave Maria (Righini); Fragments from "Manfred" (Schumann); Andante from "Kreutzer-Sonata" (Beethoven); Minuet from "L'Arlésienne" (Bizet); Overture, "Sigurd" (Reyer). Festival Concert at the Hippodrome (December 17): Overture, "Oberon" (Weber); Marche Hongroise (Berlioz); Prayer from "Moïse" (Rossini); Marche religieuse and "Gallia" (Gounod); March "Orient et Occident" and Carnaval from "Timbre d'Argent" (Saint-Saëns); Fragments from "Le Roi de Lahore" (Massenet). Concert du Conservatoire (December 15): Symphony, in E flat (Schumann); Paternoster, unaccompanied chorus (Meyerbeer); Andante and Finale from Violin Concerto (Taudou); Chorus from "Oberon" (Weber); Overture, "Leonore" (Beethoven). Concert-Populaire (December 15): Symphony, B minor (Haydn); "La Jeunesse d'Hercule," Symphonic Poem (Saint-Saëns); Andante and Tarantella for Violin (Lancien); Fragments from "Roméo et Juliette" (Berlioz); Fragments from "Prometheus" (Beethoven); Overture, "Euryanthe" (Weber).

Leipzig.—Conservatorium Concert (November 21): Quartett, D major (Haydn); Hommage à Handel (Moscheles); Three Preludes and Fugues (Bach); Pianoforte Solos (Beethoven, Chopin, Kirchner). Euterpe Concert (November 27): Overture, "Medea" (Cherubini); Concerto, D minor (Rubinstein); Symphony, D major (Brahms); Pianoforte pieces (Haydn, Raff). Conservatorium Concert (November 29): Fugue (Bach-Liszt); Duet for Violin and Viola (Spohr); Sonata for Pianoforte (Richter); Violin Solos (Raff, Wieniawski). Euterpe Concert (December 3): Overture, "Faust" (Wagner); Scherzo for Orchestra (Goldmark); Cantata, "Frithjof" (Bruch). Gewandhaus Concert (December 8): In Memoriam (Reinecke); Violin Concerto (Mendelssohn); Serenade (Holstein); Violin Fantasia (Lalo); Overture, "Ruy Blas" (Mendelssohn). Gewandhaus Concert (December 12): Symphony, C minor (Haydn); Ballet Music from "Feramors" (Rubinstein); Violoncello Concerto (Saint-Saëns); Overture, "Ruy Blas" (Mendelssohn).

Berlin.—Concert of the Stern'sche Verein (November 29): Overture, Op. 124 (Beethoven); Violin Concerto (Bruch); Entr'acte from "Manfred" (Reinecke); Ave verum (Mozart); Violin Fantasia (Lalo). Bilsé Concert (November 13): Overture, "Coriolanus" (Beethoven); Rhapsody (Liszt); Symphony, D minor (Raff); Gavotte (Bazzini); Overture, "Rienzi" (Wagner).

CORRESPONDENCE.

"THE ELEMENTS OF THE BEAUTIFUL IN MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the interesting essay on "The Elements of the Beautiful in Music," which forms No. 16 of "Novello, Ewer and Co.'s Music Primers," the author, while briefly justifying the threefold division of his subject into Formal, Characteristic, and Ideal Beauty, remarks as follows: "Every production of art must first of all be considered as a *thing*, and consequently as having a *form*; secondly, it is to be considered as a *separate thing*, and consequently as possessing its own *separate and individual character*; and thirdly, it must be considered in reference to a *general motive or design*," &c.

I cannot help thinking that this explanation not only fails completely to define the true relations between the constituent elements of an art-work, but also tends to obscure the important place held by form in the philosophy of art. When the author writes that a work of art has a form because it is a "*thing*," and a character because it is a "*separate thing*," he surely reaches the point where sim-

plcity becomes unintelligible. Yet the true explanation follows quite naturally from the definition of art. It is generally acknowledged that art originates in the desire to *express*—the desire to realise an idea. And since expression is only possible through *forms*, and forms are only intelligible on a *material*, it follows that every art-work consists in the union of a certain form with a certain matter. For instance in sculpture we have a union of form with stone; in painting, of form with colour; in poetry, of form with language; and in music, of form with sound. The technical ideal of an art-work is the complete unity of form and matter. Music alone approaches this ideal unity, and music is therefore the most technically perfect of all the arts. "All art," says Mr. Walter Pater, "constantly aspires to the condition of music." Bearing in mind that the artist's aim is to *express a particular idea by means of a particular form united to a particular material*, and setting aside the material as beyond criticism, we find that the critical analysis of any work of art must necessarily propose three questions for discussion:—

1. The idea.
2. The expression of the idea.
3. The form of the expression of the idea.

It is also quite clear why *character* is peculiarly revealed in expression. Every art has a more or less recognised form, and every artist endeavours to realise the idea of beauty in some shape or other; but individuality will always find its own characteristic expression, and stamp the work accordingly.

This theory is not new, and its main point—art, the unification of form and matter—is at least as old as Schelling.

I am, sir, faithfully yours,
December 16, 1878. A LOVER OF MUSIC.

RE CIPRIANI POTTER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I must apologise to your readers for having, in the course of some remarks on "A New Edition of Mozart" in your last number, alluded to Cipriani Potter as a pupil of Mozart, which I find is not only incorrect, but impossible, as he was born the year after Mozart died. I knew that Potter had been spoken of and regarded as the pupil of one of the great composers; and, his name being before me all my life as the editor of Mozart's pianoforte works, I connected his pupilhood also with the same composer.

I have, in fact, been tricked for once by a memory which has usually proved exceptionally retentive in regard to any fact about music or musicians once learned or read. My present slip shows the danger of trusting to this faculty too much; though I might plead that my moral guilt is hardly greater than that of some very distinguished instrumentalists of the day, who are applauded for trusting everything to memory, and who also in consequence—make mistakes.

H. H. STATHAM.

December 13, 1878.

THE SIGNATURE OF THE MINOR KEY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—More than ten years ago I called the attention of several publishers to the necessity of introducing the *proper* signature for the minor key, but not one had the courage to print a piece so arranged. At last Mr. Jewell undertook to print a "Tarantelle in A minor," and also the Pianoforte Scales; but even in this case the *true* signatures were engraved in *small notes*, and placed side by side with the other method. Some time afterwards a lady who had learnt my Tarantelle under the guidance of a gentleman in the country brought it to me. To my amazement the G♯ signature had been altered all through to F♯, and every G and F had an accidental ♯ and ♮, together with a polite intimation in a foot-note that "the signature was all wrong." By inserting this letter in your next issue you will oblige.—Yours truly,

BENNETT GILBERT.

The Laurels, Gipsy Hill.

* It was Beethoven whose pupil he was said to have been, but incorrectly.—H. H. S.

THE QUADRUPEL CHANT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I would strongly advise your correspondent "G. K." not to use a quadruple chant for the Te Deum. It is peculiarly unsuitable to the words, and involves an unnatural repetition of a portion of the chant either in the middle or at the end of the Cantic, confusing to the congregation and upsetting the rhythm of the chant. If "G. K." has not seen a copy, he should purchase Ouseley and Monk's "Canticles and Hymns," published by Novello, Ewer and Co. Here the Te Deum is set to a double and single chant by an appropriate arrangement which is neither monotonous, uncongregational, nor unnatural. I have adopted this setting in a purely agricultural parish, and not only am constantly reminded of its approval by the congregation, but am also frequently asked by strangers where it can be procured, with a view to its adoption elsewhere.

EDM. LACON.

Nether Wallop Vicarage, Stockbridge.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AINTREE.—Mr. James J. Monk gave his Handel lecture at St. Peter's School-room, on Thursday evening, November 28. The musical illustrations were contributed by Miss Eleanor Byers (pupil of Mr. Monk), Mr. Sanderson, Mr. Lenton, and Mr. Jones. The selection from *L'Allegro, Il Penseroso, ed Il Moderato*, was received very warmly by the audience. Other examples of the great master's different styles were given from *Rinaldo*, *Acis*, *Dryden's Ode*, *Saul*, *Samson*, *Israel*, *Messiah*, *Theodora*, *Joshua*, &c. The lecturer gave on the pianoforte a selection from the *Water Music*, and *harpichord Suites*.

BANFF.—The members of the Musical Association gave the first Concert of their second session in the County Hall on Friday night, the 6th ult., before a very large audience. Herr J. Hoffmann conducted. The programme was miscellaneous, the principal item being Schubert's *Song of Miriam*, which was well sung by Miss Stewart, Mrs. Barclay, Miss J. Dickson, and a chorus about forty strong. Mrs. Garden Wood and Miss J. Simpson accompanied on the piano. Violin accompaniments to pianoforte quartets were contributed by Herr Hoffmann. At the close of the Concert, Sheriff Scott Moncrieff proposed a vote of thanks to Herr Hoffmann for the very able manner in which he had conducted.

BIRMINGHAM.—The members of Mr. A. J. Sutton's Choir, under the direction of their able Conductor, gave a Concert of secular music at the Masonic Hall, on the 28th of November, when Herr Heinrich Hofmann's Cantata *Melusina* was performed for the first time in Birmingham. The part of *Melusina* was sung in a sympathetic manner by Mrs. Sutton, and the other principal characters found effective supporters in those who undertook them. The choruses were given with spirit and commendable precision. The pianoforte accompaniments were played throughout the evening by Mr. George Bond. Mr. Sutton conducted in his well-known masterly manner.

BRADFORD.—The members of the Festival Choral Society gave a fine performance of *Elijah* in St. George's Hall, at their first extra Concert of the season, on the 6th ult. The principal vocalists were Madame Nouver, Madame Antoinette Sterling, Mr. J. W. Turner, and Mr. Thornton Wood; the chorus comprised the full strength of the Bradford Festival Choral Society, with important additions from other towns in the district; the band was Mr. Halle's famous "forty-eight;" the organist was Mr. J. H. Clough; and the Conductor was Mr. R. S. Burton. Madame Nouver sustained the soprano solos with admirable effect, and in the concerted pieces her voice told always to advantage. In the trio (encored) "Lift thine eyes," she had efficient support in Mrs. Brook-Myers and Madame Sterling, the latter lady being highly effective in her rendering of the solos and recitatives which fall to the contralto. The tenor solos were well given by Mr. J. W. Turner, and the part of the Prophet was ably sustained by Mr. Thornton Wood. All the choruses were given with great effect.

COLNBROOK, NEAR WINDSOR.—The first Concert of the season of the Colnbrook Choral Society took place on Wednesday the 11th ult. A selection of glees and part-songs was given by the members of the choir, and two pianoforte solos, "The Æolian Harp" (Sydney Smith) and "Variations on the National Anthem" (Kuhe), played by Mr. A. R. H. Wright, R.A.M., were listened to with much pleasure and redemanded. Mr. Richard Ratcliff was the Conductor.

COVENTRY.—The reopening of the organ at Christ Church was celebrated on the 3rd ult. with a selection of vocal music (the choir numbering 100 voices), accompanied by orchestra and organ. There was also a short address by the vicar, and a recital on the organ by Mr. Arthur Trickett, F.C.O. The offertory amounted to nearly £40.—An Orchestral Concert, under the conductorship of Mr. F. W. Humberstone, was given by the St. John's Choral Society, in St. Mary's Hall, on Tuesday evening, the 10th ult. The principal vocalists were Mrs. Mason (late of the Royal Academy of Music), soprano; Miss Hinde, contralto; Mr. Johnson, tenor; and Mr. W. Sutton, bass. The first part of the programme consisted of a sacred Cantata entitled *The Entry into Jerusalem* (by the Conductor), the solos of which were rendered in an artistic manner, and the choruses sustained with a firmness and precision most creditable to the Society. In the second part a pianoforte duet by the Misses Merry, a song by Mrs. Mason, an air, with variations for pianoforte and orchestra (pianoforte, Mr. Arthur Trickett, F.C.O.), and Mendelssohn's "Wedding March," were deserving of special praise.

CREWE.—The members of the Philharmonic Society gave their first Concert of the current season in the Town Hall on November 26, when Sir William Stendale Bennett's Cantata *The May Queen* was performed, followed by a miscellaneous selection. The principal parts were sustained by Miss Harriette Leders, Miss Minnie Jones, Mr. Edward Dalzell, and Mr. Cecil Tovey, all of whom were very satisfactory. Mr. S. Benn, of Mr. Charles Hallé's band, led the Orchestra, which was considerably strengthened by a valuable contingent from Mr. Edward De Jong's band, Manchester. Mr. G. Young, pianist to the Society, performed good service at the pianoforte and harmonium. The concert was under the conductorship of Mr. F. James (the Society's Conductor), who discharged his duties in a most efficient manner.

CHIEFF, PERTSHIRE.—Special Services were held in St. Columba's Episcopal Church on Saturday the 14th ult., to inaugurate the new Organ recently erected by Messrs. Bishop and Son, London. There was a full choral service at 3 p.m., the anthem being "I shall see him but not now" (Spark), which was creditably rendered by the choir. Mr. E. J. Sanglier, Organist of Bamburgh Church, presided at the organ. The sermon was preached by Bishop Wordsworth, and the intoning ably performed by the Rev. Mr. Kitchin, Muthill. At the conclusion of the service Mr. C. K. K. Bishop (of Bishop and Son) played an excellent selection of music. The organ has a very elegant appearance, the front pipes being beautifully illuminated in gold and colours, harmonising well with the interior of the church. The tone of all the stops is extremely fine, and all the latest improvements have been adopted in the mechanism. There are six stops in the great organ, five in the swell, with sixteen feet open in the pedals, three couplers, and three composition pedals to the great organ. Messrs. Bishop and Son have made every provision for future additions.

DUNDEE.—A performance of Sir Michael Costa's Oratorio *Naaman* was given in the Kinnaird Hall, under the auspices of the Dundee Choral Union, on November 27. About 130 voices were engaged in the choir, and the vocal solos were entrusted to Mrs. Osgood, Madame Jenny Pratt, Mr. William Shakespeare, and Signor G. Valcheri. The instrumentation was played by the Glasgow Orchestra, Mr. Burnett principal violin, and Mr. Henry Nagel conducted. The performance, which was highly satisfactory, was thoroughly appreciated.

EDINBURGH.—A Concert in connection with the Students' Club Bazaar was held in the Music Hall, George Street, on the 15th ult. There was a large audience. The programme was an interesting one, and included the well-known chorale "Ein Feste Burg," arranged expressly for the occasion by Sir Herbert Oakley, the organ accompaniment being played by the Professor of Music; a chorus for female voices, "He in tears that soweth," by Hiller; Bennett's quartet "God is a Spirit," and several part-songs by Bishop, Sullivan, Smart, and other composers. Mr. Burn Callander and Mr. Sanderson, of St. Mary's Cathedral, contributed solos. The chorus of students was conducted by Mr. Adam Hamilton, and the choir of ladies and gentlemen by Mr. Waddell. Mr. F. W. Bridgman acted as accompanist.

The Choral Union gave a performance of *Israel in Egypt* on the 18th ult. The choruses generally were well sung, especially the "Hailstone" and "Sing ye to the Lord," but the choir was somewhat wanting in light and shade. The tenor solos were undertaken by Mr. Barton McGuckin, and Mrs. Davison, and a lady not named gave the soprano music. The duet "The Lord is a man of war," was sung by the basses in full chorus, and the orchestra rendered efficient assistance in the accompaniments. A considerable portion of the second part of the Oratorio was omitted.

FARNWORTH.—On Thursday, November 28, Mr. Eccles, of Darwen, gave an Organ Recital in the Market Street Congregational Church. The programme was selected from the works of Handel, Whitfield, Mendelssohn, Tours, Batiste, and Dr. Blake. The choral pieces were sung by the choir, under the conductorship of Mr. A. Barnes, B.A.

FAVERSHAM.—The Choral Society gave its first Concert of the season on Tuesday evening, the 10th ult., before a large audience. The platform had been extended, and was very well arranged to admit of the large number of chorists and instrumentalists. Mr. Drake conducted, and must have been well pleased with the highly satisfactory manner in which his pupils acquitted themselves. The work selected was Sir W. Stendale Bennett's Cantata *The May Queen*. The soloists were the Misses Harlow and Stransom, and Messrs. H. Wilkinson and W. H. Longhurst, all of whom were highly successful. The second part of the Concert was miscellaneous.

FROME.—The members of the Frome Harmonic Society gave a very successful Concert at the Mechanics' Hall, on the 5th ult., the works

performed being Weber's Mass in G, and Bennett's *May Queen*. The band of the Society was, as usual, strengthened by leading professionals from Bristol and Bath, and the organ was used with much effect in the Mass. The principal solos were taken by Miss Coombs, Mr. and Mrs. F. Harrold, and Mr. Trotman. Mr. W. E. Cox led the band, Mr. W. H. Cox was at the organ, and Mr. J. Davis Cox conducted with his usual care and ability.

GLASGOW.—The members of the St. George's Choral Union, conducted by Mr. W. Moodie, gave an admirable performance of Haydn's *Seasons* in the Public Hall on Thursday evening, the 5th ult. The chorus was excellent, and the orchestra ably furnished the accompaniments and instrumental interludes. The vocalists were Miss Emma Beasley, Mr. Henry Guy, and Mr. Bridson, all of whom were heard to great advantage.

GRAVESEND.—The Concert in aid of the funds of the Customs' Orphanage was given in the Assembly Rooms on the 10th ult., under the direction of Mr. W. Phillips, assisted by Miss Jessie Royd, Miss Bessie Stroud, Miss Martha Harries, Miss Annie L. Turner, Mr. Sidney Tower, Mr. Rowcliffe, Mr. Carpenter, and Mr. H. P. Matthews. Mr. Arthur Miller accompanied. Their efforts were highly successful, and were rewarded with warm manifestations of appreciation, the recalls being numerous.

ILFRACOMBE.—The members of the Ilfracombe Choral Society gave their fifth Miscellaneous Concert at the Oxford Hall on Thursday evening, the 5th ult., with the assistance of Madame Suchet Champion, soprano, and Mr. Sidney Harper, tenor. Mr. B. P. Willis conducted. There was a tolerably good attendance. At the end of the Concert the Vicar approached the platform, and said the members of the Society had imposed on him the pleasing duty of presenting Mr. Willis with a purse containing £10, and desired him to say that they gave it to him to show their appreciation of his efforts on their behalf. Mr. Willis, in replying, said he felt amply repaid for anything he had done; music was to him a labor of love, and he hoped the Society would continue many years to give Concerts not only equal to that night's, but even better.

LANCASTER.—On Wednesday evening, November 27, a second Concert in aid of the St. Anne's Church Organ Fund was given in St. Anne's School-room, and was well attended. The mayor (Dr. Hall) officiated as President, and, at the commencement, explained that the proceeds of the concert were to be applied to help pay off a debt existing upon the new organ in St. Anne's Church. The performances of the band were very good indeed, and reflected credit upon the Conductor, Mr. R. W. Strickland. Altogether the concert was a success. Previous to dispersing, the Rev. J. Francis proposed a vote of thanks to Mr. Strickland for the pains he had taken in organising the concert, and to the performers who had so willingly come forward to assist him.

LEEDS.—On the 3rd ult. Dr. Spark gave a lecture on "The Vocal Gems of English Opera," in St. James's Hall, with illustrations by Miss Gustave, Miss Clementine Gustave, Mr. White, and Mr. Charles, worth of the Leeds Arioso Society; and Mr. Dodds, who took the place of Mr. Arthur Grimshaw. The lecturer commenced by describing Opera and operatic music, its origin and general characteristics, after which he passed in review chronologically a number of historical facts marking the progress of the English Opera. Specially interesting was the account of the manner in which recitative and intonation owed their origin to the speaking by the Greeks in vast buildings where ordinary utterance would not have reached the ears of the large multitudes addressed. The selections in the first part were from Purcell, Arne, Shield, Brahms, and Braham. The second part was devoted to a consideration of the development of English Opera down to modern times.

LIVERPOOL.—Mr. W. H. Jude and his concert-party gave their forty-ninth entertainment at Hope Hall on Saturday evening, the 14th ult. The first and principal item on the programme was a selection from *H.M.S. Pinafore*, which was excellently rendered. Mr. Jude's harmonium and melopiano performances also gave great satisfaction. There was a very fair attendance.

—Dr. Sullivan's Oratorio *The Light of the World* was given on the 17th ult. by the Philharmonic Society as their Christmas Concert, in place of the customary performance of the *Messiah*. This substitution, as well as the similarity of subjects in the two works, makes it impossible to avoid something like a comparison between them, and the high quality and complete originality of Dr. Sullivan's music is at once made apparent by a reference to so high a standard. The music to which the words spoken by Christ are set was sung by Mr. Bridson with good taste and elevation of style. Mrs. Osgood, Madame Patey, and Mr. Edward Lloyd filled their parts as might have been expected from artists of their reputation. The second bass part was assigned to Mr. Alsop, to whose excellent singing of his part in the unaccompanied quartet the applause which followed was largely due: this was the only encore of the evening. The choruses were well sung on the whole, though the "leads" were not always taken up as they should have been. Between the two parts of the Concert the "Dead March" was played amid a stillness that was very impressive, the audience standing.

MADLEY, SALOP.—On Tuesday evening, the 17th ult., the Madley Choral Society gave a performance of the *Messiah* with a chorus of sixty voices, accompanied by the pianoforte and Mustel organ, played by Miss Laura Anstice and Miss Anstice. The solos were taken by Mrs. A. J. Sutton (Birmingham), Mrs. J. Hayward (Wolverhampton), Mr. W. Anstice, and Mr. J. A. Anstice. The Concert was a complete success. Mr. Smart (Newport), who has taught the Society from its commencement in January, 1877, conducted, and there was a large audience.

OCKLEY.—Mr. Charles G. Sadler, Organist of the parish church, gave a Concert in aid of the choir fund on November 29, when he was assisted by Miss Chasemore, Miss Marian Piggett, Lee Steere, Esq., M.P., H. C. Lee Steere, Esq., Rev. F. P. Du Sautoy, B.D., and the choir of St. Margaret's. The programme consisted of glees, songs, and piano solos. The singing of Rossini's "Carnovale" by the choir won a deserved encore, and reflected much credit on Mr. Sadler's training. The room was crowded. Mr. Sadler conducted.

OXFORD.—The Philharmonic Society gave a miscellaneous Concert of glees, part-songs, &c., interspersed with some instrumental music in the Town Hall, on November 28. The principal item in the programme was Mendelssohn's C minor Trio for piano, violin, and violoncello. Fraulein Amalie Kling and Mrs. Hubert Blake sang, the latter introducing a song of her own. Mr. Taylor conducted.—The Misses Robertson, assisted by Miss de Fonblanque, Mr. Tower, and Mr. Thorndike, gave a Concert in the Town Hall on the 6th ult. The programme was miscellaneous. Signor Randegger was the Conductor.

PAISLEY.—The members of the Sol-Fa Institute gave their first Concert for this season in the Abbey on the 13th ult., when Spohr's Oratorio *The Last Judgment*, Mendelssohn's 13th Psalm, and selections from the *Stabat Mater* were well rendered. The principal singers were Miss José Sherrington, Miss Emily Dones, and Mr. Pearson. The accompaniments were sustained by the Glasgow Resident Orchestra, and Mr. Pattinson presided at the organ. The bass solos were sung by a member of the choir, in consequence of the unavoidable absence of Mr. Fox. Mr. J. A. Brown conducted in his usual careful manner.

ROCHESTER.—The eighteenth Subscription Concert of the Choral Society took place on Monday the 9th ult., when Herr Kappey's Cantata, entitled *Per Mare per Terram*, was performed for the first time. The story, written by the Rev. J. G. Bailey, is mainly of a martial character, and afforded the musician ample scope for variety of treatment. Herr Kappey may be congratulated on the successful result of his labours. Miss Mary Davies sang the soprano music with much taste and artistic feeling, creating a special impression in the song "My heart is full of fear," and in the final duet with Mr. Lloyd, the latter piece being encored. Mr. Lloyd gave the tenor music with his accustomed finish and excellence, being encored in the song with chorus, "O wild is the joy of the soldier's life," and Mr. Bridson's fine voice was heard to advantage in the bass air, "The watch at sea," which was warmly rendered. The most noteworthy choruses were the Sailors' chorus in the first part, and the Funeral Chorus, "Lay them to rest," the latter being loudly encored. The band (led by Herr Kummer) and chorus, consisting of over 250 performers, had evidently rehearsed with much care; and the advantage of the public rehearsal given on the previous Saturday, in accordance with the custom of this Society, was fully apparent at the performance. At the rehearsal the solo music was rendered by Miss Mary Davies, Mr. Blandford, and Signor Federici. The rehearsal and performance were conducted by the composer, who was recalled at the conclusion to receive the warm congratulations of the numerous audience.

RYDE.—On Tuesday, the 3rd ult., the Ryde Choral Union, under the direction of Miss Margaret F. Fowles (Organist of St. Michael and All Angels Church), gave Handel's *Judas Maccabæus*, in the large Town Hall. Mr. C. Fletcher was the leader of the orchestra, which consisted of the full complement of strings, with flute, oboe, clarionets, cornet, trombone and drums. The principal vocalists were Miss Jessie Brown, Miss Florence Wyford, and Messrs. Kenningham and Horscroft, of St. Paul's Cathedral. The choir, consisting of about fifty voices, attacked the whole of the choruses with considerable precision. Mr. J. C. Beazley, R.A.M., rendered great assistance by his able accompaniments of the recitatives on an American organ.

TWYKESBURY.—On Thursday evening, the 12th ult., the Philharmonic Society gave its first Concert of the season at the Music Hall. The programme consisted of selections from *Judas Maccabæus*. The principal vocalists were Miss Julia Jones, of Cheltenham, Miss Hilda Wilson, and Mr. Brandon, of Gloucester, and Mr. Frederika, of Hereford. The air "Pious orgies" was rendered by Miss Jones with much expression. Miss Hilda Wilson also made a marked impression by her excellent singing of the air "Father of Heaven." The choruses were given with precision, and reflected great credit upon Mr. George Watson, the energetic Conductor of the Society.

TUTBURY.—A Ballad Concert was given on Friday the 13th ult. by the Parish Church Choir, assisted by Miss Honeybone (Nottingham), Mr. and Mrs. W. J. Cox, Mr. F. Baldwin, Mr. J. H. Twinn (harp), and Mr. R. Hodges (violin). An excellent programme was performed, much to the satisfaction of the audience, who redemanded several pieces. The special feature of the evening was the splendid singing of the choir (forty voices). Caldicott's special prize Glee, "Humpty Dumpty," was loudly applauded, and had to be repeated; Eaton Fanning's "Song of the Vikings" was well sung, the effect being greatly enhanced by the pianoforte duet accompanying brilliantly played by Miss C. F. Peach and Miss Florence Warren; and the "Legend of the Bells" (*Les Cloches de Corneville*) showed the high state of efficiency attained by the choir-boys under the careful training of Miss C. F. Peach. The concert was most successful. Mr. H. Drury (Derby) conducted.

WARRINGTON.—The Musical Society gave its first Concert for the season on Tuesday evening, the 10th ult., when Handel's Oratorio *Samson* was performed. The chorus numbered more than 100 voices, and the band thirty performers. The soloists were Miss Anna Williams, Madame Enriquez, Mr. W. Shakespeare, and Signor Broccoli. Dr. Hiles conducted. The rendering of the Oratorio was highly satisfactory; the choir is larger and better balanced than ever, and the band has wonderfully improved. The whole of the practices have been held under Dr. Hiles's direction, and the advantage of uniform training was abundantly manifested.

WORTHING.—The members of the Worthing Sacred Harmonic Society gave an excellent performance of the *Messiah* on Wednesday evening, the 11th ult. The principal vocalists were Miss Catherine Penna, Miss Annie Butterworth, Mr. Sidney Tower, and Mr. Bridson; Organist, Mr. John Spearing, organist of the Brighton Sacred Harmonic Society. The choir presented its full strength, and the performance was conducted by Mr. L. S. Palmer, who is entitled to great praise for the general excellence of the Concert. The orchestra was very efficient, the excellent trumpet obligato of Mr. A. H. Collet giving additional effect to Mr. Bridson's rendering of the air "The trumpet shall sound."

WOTTON-UNDER-EDGE.—A most successful Concert was given in the Town Hall on Friday evening, November 29. The vocalists

were Miss L'Estrange, Miss Lydia Elsmore, Mr. Dyson (of Worcester Cathedral), and Mr. Montagu Worlock, all of whom were enthusiastically received. The concerted pieces were excellently rendered. Mr. F. W. Partridge, organist of Christ Church, Beckenham, conducted, and played two pianoforte solos by Chopin and Rubinstein.

YORK.—The York Musical Society inaugurated its second season by a very praiseworthy rendering of Mendelssohn's Oratorio *St. Paul*. The principal vocalists were Madame Edith Wynne, Miss Helen D'Alton, Mr. Barton McGuckin, and Mr. Thurlay Beale. The band and chorus, about 200 strong, under the able conductorship of Mr. R. S. Burton, acquitted themselves very creditably.

ORGAN APPOINTMENTS.—Mr. Thomas Armstrong, Organist and Choirmaster to the Parish Church of Tenby, South Wales.—Mr. F. Angel, to Royal Dockyard Church, Portsmouth.—Mr. C. Stanley Wise, Organist and Choirmaster to Godalming Parish Church.—Mr. W. J. Kempton, to St. Mark's, Dundela, near Belfast.—Mr. Law Starkey, Organist and Choirmaster to St. John's Episcopal Church, Dumfries.—Mr. Francis Howell, Organist and Choirmaster to Boxley Church, Maidstone.—Mr. G. Hermann Lott, to St. John's, Hammersmith.

CHOIR APPOINTMENT.—Mr. Herbert Schartau (Alto), Lay Vicar Choral to Westminster Abbey.

OBITUARY.

On November 19, at Gloucester, the Rev. JOHN ANTES LATROBE, late Vicar of St. Thomas's, Kendal.

On November 30, at 34, Manor Street, Clapham, after a painful illness of nine months, MARY CATHERINE HALLETT, aged 10 years and 1 month, elder daughter of J. Hallett Sheppard.

On the 4th ult., at Dytchley Park, Oxford, FREDERICK GYE, in his 69th year.

DURING THE LAST MONTH.

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[Translation.]

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